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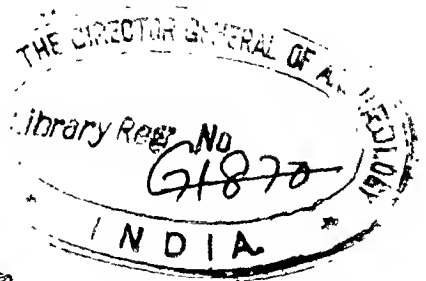
GUIDE

TO THE

VICTORIA AND ALBERT MUSEUM,

733

SOUTH KENSINGTON.



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V. A. M.

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CENTRAL ARCHAEOLOGICAL

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GENERAL INFORMATION.

ADMISSION.

1. The Victoria and Albert Museum is open to the public every day in the year, with the exception of Christmas Day and Good Friday, as follows:—

Mondays	-	} 10 a.m. till 10 p.m.	
Thursdays	-		
Saturdays	-		
Tuesdays	-	} 10 a.m. till	{ 4 p.m., January, November, December.
Wednesdays	-		{ 5 p.m., February and October.
Fridays	-		{ 6 p.m., March to September (inclusive).
Sundays	-	} 2 p.m. till	{ 4 p.m., January, November, December.
			{ 5 p.m., February and October.
			{ 6 p.m., March, April, September.
			{ 7 p.m., May to August (inclusive).

2. The Museum is open free on MONDAYS, THURSDAYS, SATURDAYS, and SUNDAYS. On TUESDAYS, WEDNESDAYS, and FRIDAYS, being Students' Days, a charge of 6*d.* is made to visitors other than ticket holders, students who have the privilege of free admission (see page 4) and members of the public attending the Museum to see an Officer of the Board by appointment.

3. The Library is open on week-days during the same hours as the Museum, but is closed each day ten minutes earlier. It is not open on Sundays.

It may only be used by ticket holders or students who have the privilege of free admission, but visitors, on Students' Days, who have paid on entrance, are also entitled to be admitted.

4. The Refreshment Rooms are open every day except Sundays, but are closed a quarter of an hour before the Museum.

5. Visitors may not be conducted round the Museum in parties of more than 20 persons, unless the consent of the Director and Secretary has previously been obtained.

Forms of application for the free admission of parties on pay days may be obtained from the Doorkeeper, or by letter addressed to the Director and Secretary.

6. Teachers and others conducting parties of children over the Museum are earnestly requested to exercise strict control over their pupils, so as to avoid any damage being done to the objects exhibited in the Galleries, or inconvenience caused to the other visitors to the Museum.

7. Visitors must not touch the exhibits nor stand upon Museum chairs, seats, or pedestals. Cloaks, hats, &c. must not be placed on these objects, or upon Museum cases.

8. Forms of application for special facilities under the various Museum Regulations may be obtained at the Central Enquiry Office, inside the Museum.

9. Complaints may be addressed either to the Officer in charge of the Department concerned or, in writing, to the Director and Secretary.

TICKETS.

1. Weekly, Monthly, and Quarterly Tickets of Admission to the Museum, including the Library and Students' Rooms, may be obtained at the Entrances of the Museum, at the rate of 6d., 1s. 6d., and 3s. respectively.

2. Free Tickets of Admission to the Museum, including the Library and Students' Rooms, may be granted for a period not exceeding twelve months to persons qualified under any of the following categories:—

- (i) Students of the Royal College of Art or of the Imperial College of Science and Technology.

- (ii) Students of the Royal Academy of Arts, London, of the Royal School of Art Needlework, and of the School of Woodcarving.
- (iii) Persons who have received special permission to study or photograph in the Museum.
- (iv) Persons employed in or studying for professions or trades connected with the Decorative or Applied Arts, upon satisfactory evidence that they are *bona fide* employed in or studying for such careers.
- (v) Teachers of Public Elementary Schools, and Students or Teachers of any other school or educational institution which is recognised under any of the Regulations of the Board, or which is approved for the purpose of the privilege of free admission.
- (vi) Donors of Objects to the Museum.
- (vii) Owners of Objects lent for exhibition for so long as the Object is on exhibition.
- (viii) Curators of Public Museums, Libraries, etc.
- (ix) Members of Learned or Artistic Societies.

3. Applications for Free Tickets should be made by letter addressed to the Director and Secretary. Students and Teachers should apply through the Correspondent or Principal of their School, and Members of Learned or Artistic Societies through the Secretaries of their respective Societies.

4. Free Admission to the Victoria and Albert Museum will be granted to Students holding Admission Cards to

- (i) The National Gallery, or the National Gallery of British Art (Tate Gallery), or
- (ii) The Reading Room, Print Room or Sculpture Galleries of the British Museum.

5. Holders of Donors' Tickets may obtain Free Admission on Students' Days upon writing their names in the book provided for the purpose; other Ticket-Holders must produce their Tickets upon entering the Museum.

6. In the event of any Lady Student wishing to be escorted by a lady friend when she enters the Museum, or to be called

for on her departure, a Ticket of Free Admission will be issued for her companion upon application being made either at the Central Enquiry Office or in writing to the Director and Secretary.

i. A **Cloak Room** is provided at the Main Entrance, where cloaks, hats, sticks, umbrellas, &c. may be deposited without charge.

ii. **Lifts.**—There are two public Lifts, one on each side of the Main Entrance. They are respectively in Rooms 6 and 9 on the Lower Ground Floor, Rooms 57 and 63 on the Ground Floor, Rooms 123 and 129 on the First Floor, and Rooms 138 and 144 on the Second Floor. (*See plans.*)

iii. **Refreshment Rooms.**—The Refreshment Rooms are on the Ground Floor, in the corridor running along the North side of the Quadrangle directly opposite the Main Entrance to the Museum. (*See Ground Floor Plan.*)

iv. **Lavatories.**—The Lavatories are situated as follows:—Two on the Lower Ground Floor, one on either side of the Main Entrance, the ladies' being on the West side of the Entrance and the gentlemen's on the East side: two on the Ground Floor, the ladies' on the East side of the Refreshment Rooms and the gentlemen's on the West side. (*See Lower Ground Floor and Ground Floor Plans respectively.*)

The India Museum, in the Imperial Institute Road, is open free every day, and during the same hours as the Victoria and Albert Museum.

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Showing, opposite each, the page at which will be found a description of the principal objects exhibited therein.

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INTRODUCTION.

THE primary object of the founders of the Museum was to provide models for, and otherwise to aid the improvement of such manufactures and crafts as are associated with decorative design; in other words, to assist craftsmen and others to study the methods, processes, and taste, which have governed the arts and crafts of past ages. The question of classification, which might best serve this purpose, has always been a difficult one; but the balance of expert opinion has generally been in favour of grouping by industries, on the ground that students would thus obtain greater facilities for their researches.

With this view, the collections have been arranged under the following general Departments:—

- Architecture and Sculpture.
- Ceramics, Glass, and Enamels.
- Engraving, Illustration, and Design.
- Library and Book-production.
- Metal Work.
- Paintings.
- Textiles.
- Woodwork, Furniture, and Leather.

Within these general headings, the aim has been to observe as far as possible such methods of subsidiary grouping as may render the collections more intelligible and useful to students. These methods necessarily vary somewhat with the various Sections, but as a rule may be described in this order: (a) technical sub-divisions of the craft; (b) historical, by date; (c) local, by country of manufacture.

It is obvious that in dealing with a complex mass of objects, in the formation of which, moreover, the primary purpose has not always been strictly kept in view, there must naturally be found some cases in which the leading principle of arrangement cannot strictly be followed; and some cases in which a certain overlapping of the Departments is bound to occur. Thus in the Department of Sculpture (naturally linked with Architecture) the Museum possesses a remarkable series of examples of most of the important schools of the Renaissance; strictly speaking, these works should have been allocated to different Departments according as their material is bronze, stone or marble, or wood; this would have involved in some cases the separation of the works of individual artists; and it has, therefore, been decided to assemble under the general heading of Sculpture all the works which might be taken as illustrating definite schools of the art.

In cases where any given object illustrates in itself more than one process or craft, the object has been allocated so far as possible to the Department which appeared to have the stronger claim to it, either as offering a fuller illustration of the craft, or as filling a gap in the sequence of arrangement.

In the case of architecture again, it happens that instances often occur in which structures of wood would naturally fall within this category; and it has been found convenient to adopt

the following working principle; where structure in wood can be described as *external*, it is assigned to the Department of Architecture; where it is *internal*, to the Department of Woodwork. Thus the West Hall, which from its size is adapted to receive the larger objects, will be found to contain structures which are on the above principle assigned to both these Departments. In all these cases, cross references will be given in the Guides and Catalogues to be issued by the several Departments.

The arrangement of the Museum on the above lines necessarily affects the question of the Loan Collections. It has been felt, for instance, that the interpolation of groups of assorted objects tends to confuse the general scheme, and that such loans by their liability to withdrawal are apt to disturb any ordered system. It has, therefore, been decided as a rule to confine collections deposited on loan to a special Court, reserved for this purpose. An exception to this rule has been made in the case of Mr. Fitzhenry, who has generously allowed his fine collections to be grouped under the Departments and sub-divisions to which they would in the ordinary course be assigned.

For the convenience of students, rooms for study have been as far as possible arranged in the group of offices allocated to each of the Departments.

The collection of Paintings (with the Jones Collection) and the collection of casts in the Architectural Court have been under revision, and their re-arrangement is now proceeding.

CECIL SMITH.

June, 1910.

ARCHITECTURE AND SCULPTURE.

ARRANGEMENT.

GROUND FLOOR.

Room 62 -	-	-	Italian Sculpture, XIIIth—XVth centuries.
„ 63 -	-	-	Della Robbia Work.
„ 64 -	-	-	Later Italian Sculpture XVth—XVIIth centuries.
Room 50 (East Hall) -	-	-	Italian, Flemish, Spanish and French Architecture and Sculpture (mainly stone and marble).
Room 48 (West Hall) -	-	-	English, French, German, and near Eastern Architecture and Sculpture.

LOWER GROUND FLOOR.

Room 8 -	-	-	French Sculpture.
„ 9 -	-	-	English and Spanish Sculpture.
„ 10 -	-	-	Flemish and German Sculpture.

FIRST FLOOR.

Room 109 -	-	-	Ivories.
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GROUND FLOOR.

The portion of the collection in Rooms 62-64 has been chronologically arranged to illustrate as far as possible the development of Italian Sculpture from the 13th to the 17th century.

FIRST ROOM, 62.—The architect—**Niccolò Pisano** (c. 1206-1280)—to whom Italy owes the revival of the art of sculpture, based his work mainly upon the antique; but his son, **Giovanni Pisano** (c. 1250-1328), also an architect, came under the influence of the Gothic style, which was now finding its way over the Alps. Examples of the work of the Pisani and their contemporaries may be seen in the Museum in four piers from a pulpit, all from a church in the neighbourhood of Pisa (5797 to 5800—1859), in a relief of the Annunciation (7563—1861), formerly in the church of Santa Croce at Florence, and another of the Virgin and Child with angels (7564—1861).

On the wall facing the window is a series of works in terra-cotta, most of them at one time ascribed to **Jacopo della Quercia** (1374-1438), the famous sculptor of Siena; his influence may perhaps be seen most clearly in the cassone-front (7613—1861),

containing three panels in glazed terra-cotta representing the story of Paradise. Many of these groups and reliefs have been assigned more recently to the unknown author of the reliefs in the Pellegrini Chapel in S. Anastasia at Verona; but it seems more probable that they are the work of several different artists.

In the early part of the 15th century a school arose in Florence which was to surpass all the other schools of sculpture in Italy. To **Lorenzo Ghiberti** (1378-1455), one of the first Florentine sculptors, has been attributed a small relief in terra-cotta of the Virgin and Child with angels (1584-1901). Contemporaneous with Ghiberti was Donato di Niccolò di Betto Bardi (1386-1466), usually known as **Donatello**. His work is well represented in the Museum, and attention may be called to the marble reliefs of Our Lord presenting the Keys to St. Peter (7629-1861) (a fine example of the very low relief known as *stiacciato*), and Christ in the sepulchre supported by angels (7577-1861), the terra-cotta bust of a saint (7585-1861), the bronze relief of the Entombment (8552-1863), and the terra-cotta relief of the Flagellation and the Crucifixion (7619-1861). His wonderful facility for imitating the antique is seen in the well-known bronze mirror-case made for a member of the Martelli family (8717-1863).

Donatello had many pupils, and works of some of them are to be seen in the collection. To **Desiderio da Settignano** (1428-1464) may be assigned two bas-reliefs of the Virgin and Child, one in black (7582-1861) and the other in white marble (66-1866). Other works attributed to this artist are to be found in the East Hall.

Several works may be attributed to **Antonio Rossellino** (1427-1478). Special mention should be made of the marble portrait of Giovanni di San Miniato (7671-1861, signed and dated 1456) and a small terra-cotta group of the Virgin and Child (4495-1858), which has, however, been attributed by Dr. Bode to Desiderio da Settignano. **Andrea del Verrocchio** (1436-1488) was another pupil, and in this collection are the sketch model for the monument of Cardinal Forteguerri in the Duomo at Pistoia (7599-1861) and other works in terra-cotta.

Leonardo da Vinci (1452-1519) was a pupil of Verrocchio, and a very curious and interesting stucco relief representing figures with an architectural background, and entitled "Discord" (251-1876), is attributed to this great master.

Other sculptors were working during the latter half of the 15th century in Florence and the immediate neighbourhood, who are represented in the collection. There is no sculpture which can be actually assigned to **Mino da Fiesole** (1431-1484), although there are three marble reliefs of the Madonna and Child (6737-1860, 7562 and 7591-1861) which belong to this school.

Benedetto da Maiano's work (1442-1497) is represented by sketch models in terra-cotta for three of the reliefs on the marble pulpit at Santa Croce, in Florence, representing scenes in the early history of the Franciscan Order (240 to 242-1889), and a relief of the birth of St. John the Baptist (7593-1861). A beautiful marble tomb front (5899-1859) is attributed to **Matteo Civitate** (1435-1501) of Lucca, and a tabernacle (7569-1861) is signed by

that artist. At the end of this room is a large marble altar-piece (6742—1860) by **Andrea Ferrucci** (1465—1526), who worked at Fiesole; this example came from the convent church of San Girolamo in that town.

SECOND ROOM, 63.—This room is devoted to examples of the work of the **Della Robbia** family. The first and most famous member was **Luca della Robbia** (1400—1482), who was trained as a goldsmith, like so many of his contemporaries. He early abandoned this trade to become a sculptor in bronze and marble. He executed a singing-gallery for the Cathedral at Florence, and a sketch (7609—1861) for one of the panels may be seen on the front of the great pillar in this room. Later on he invented a method of sculpture in enamelled terra-cotta. Attention should be called to two very important examples, viz., a roundel of the Adoration of the Shepherds (7752—1862), and a second much larger in size (6740—1860) bearing the arms, devices, and mottoes of King René of Anjou, who was an ally of the Florentine Republic. This roundel was formerly in the Villa Panciatichi-Nimenes, and probably dates from about 1470. On the walls near the window are twelve roundels (7632 to 7643—1861) painted in white on a blue ground with subjects representing the twelve months. They are attributed to Luca della Robbia, and from a consideration of their curvatures it is very probable that they formed the decoration of a vaulted ceiling.

His nephew, **Andrea Della Robbia** (1435—1525), worked in the same method as his uncle. The best work by him in this room is the large relief of the Virgin and Child (7630—1861) in a very fine state of preservation, with a bracket underneath, upon which are represented the arms of Medici impaling Rondanini. Another relief of the same subject (7547—1861) is by him and also two kneeling angels (much restored) resembling, but inferior to, the two angels by Luca in the sacristy of the Florentine Cathedral. Andrea's son, **Giovanni** (1469—1529?), is represented by a large altar-piece of the Adoration of the Kings (4412—1857), and a small clay sketch for the altar-piece at Bibbiena (252—1876).

THIRD ROOM, 64.—This room contains the later Florentine works and examples of sculpture from other parts of Italy. Immediately on entering from the Della Robbia room is a case containing studies in wax ascribed to **Michael Angelo** (1475—1564). In the same portion of the room are placed works of **Giovanni da Bologna** (1529—1608), who must be considered with Florentine artists, although he was born at Douai; on a screen are three wax reliefs (328 to 330—1879), studies for bronze panels in the University of Genoa. Jacopo Tatti, known as **Jacopo Sansovino** (1486—1570), is represented by a gilt wax model of the Deposition from the Cross (7595—1861), which according to Vasari was executed in Rome during the pontificate of Julius II. for the painter Perugino.

To **Pietro Lombardi** (c. 1435—1515) of Venice is attributed a relief of the Virgin and Child in white marble (316—1894). Higher on the wall is the relief (with shields) of St. George slaying the Dragon (53—1884), formerly on the exterior wall of a house in the Ponte dei Baratterri at Venice, and mentioned by Ruskin in his "St. Mark's Rest," pt. ii., pp. 48—50.

In the 14th century Gian Galeazzo Visconti founded the Cathedral of Milan and the Certosa of Pavia. In connection with these buildings, there arose a school of sculpture. Among the sculptors of this school in the 15th century may be mentioned the brothers **Cristoforo** and **Antonio Mantegazza** (d. 1482 and 1493) and **Giovanni Antonio Amadeo** (1447-1522). The former is represented by a group of angels (450-1869), and the latter by a relief of the Deposition from the Cross (8-1869). To the Milanese or Lombard school also belongs the large painted and gilded wooden relief (258-1898) of the Adoration of the Shepherds.

In one of the cases in the middle of the room are fragments, in white marble, of the unfinished tomb of Gaston de Foix (killed at the battle of Ravenna in 1512) by Agostino Busti of Milan, known as **Il Bambaia** (c. 1480-1548).

The large painted terra-cotta figure of the Madonna and Child (85-1892), standing against the wall in a carved wood niche, has been assigned to **Sperandio** (c. 1425-1495), of Mantua, better known as a medallist. A carved pear-wood altar-piece of the Crucifixion with a predella beneath of the Nativity (137-1891) was formerly in the sacristy of the church of Sant' Agostino at Piacenza and is attributed to **Giovanni** or **Lucio Otivetono**. A black slate relief of the Annunciation and the white marble fragments beneath (7254 and 7551-1861), are the work of members of the **Gaggini** family, working at Genoa about 1500.

The end of the room is occupied by sculpture of the 17th century, including bronze busts in the manner of **Bernini** (1598-1680), and a fine marble portrait of the Florentine poet Francesco Bracciolini (8883-1863) ascribed to **Alessandro Algardi** (1598-1654) of Bologna. On the window side are works by **Giovanni Bastianini** (1830-1868), a Florentine artist who worked chiefly in imitation of fifteenth century sculpture.

EAST HALL, 50.—A flight of steps from the third room leads into the great East Hall, mainly devoted to **Italian architecture**. On the right, in the terminal apse, is the Chapel of Santa Chiara, removed bodily in 1860 from the suppressed convent of Santa Chiara in the Borgo Santo Spirito at Florence; probably built by Simone Pollaiuolo called **Cronaca** (1454-1508), the follower of Brunelleschi, about 1493 (the altar, by **Leonardo del Tasso**, is slightly later, but the beautiful tabernacle dates from the middle of the 15th century). The cornice gives an interesting example of the use of della Robbia work in architectural decoration. The space between the chapel and the bridge is occupied with Florentine art. On the north wall are a beautiful chimney-piece (5896-1859) and doorway (62-1868), both executed in grey sandstone in the manner of **Desiderio da Settignano**, and another later chimney-piece (6738-1860) in the same material; above is the marble Singing Gallery (Cantoria) (5895-1859) by **Baccio d'Agnolo** (1462-1543), formerly in the church of S. Maria Novella at Florence, and on either side of the doorway are two angels (934 and A-1904) by **Michelozzo Michelozzi** (1396-1472), which are believed to have formed part of the monument of Bartolommeo Aragazzi at Montepulciano. On the South wall is a large mosaic, representing the Birth of the Virgin (256-1891), from the Cathedral of Orvieto,

the design of which at least is due to **Orcagna** (1329-1368) (parts, especially in the spandrels now placed in the upper corners, restored); the marble arch of an altar (1548-1864) and the exquisite stone fountain (1559-1859), are both ascribed to **Benedetto da Maiano**. On the floor are some of the most important examples of Florentine Sculpture in the Museum; above all, the famous Cupid (or Apollo) (1756-1861) by **Michael Angelo**, probably executed about 1497 for Jacopo Galli, and the marble shrine or sarcophagus of S. Giustina from Padua (175-1879) by a pupil of Donatello, perhaps **Agostino di Duccio** (1418-1481?).

To the west of the bridge, in the next section of the Hall, are a series of doorways: of those on the south wall the three largest (101, 102 and 290-1886) are from the palace of the Dukes of Urbino at Gubbio (erected about 1475-80). The insignia of the Order of the Garter, conferred by Henry VII. on Duke Federigo may be seen in the decoration of No. 102-1886. On the north wall are three doorways from Genoa, two (221 and 222-1879) in the local black slate from the Spinelli palace, dated 1472 and 1480, and one in marble (81-1879) dated 1519, by **Ramponio** and **Campione**; above the small chimney-piece (7253-1861) from Savona are two of the characteristic Genoese lintels (sopraporte) (7255 and 7256-1861) with St. George and the Dragon, the lower and finer of the two ascribed to **Giovanni Gagini**. On the floor is a collection of Italian sculpture (mainly bronzes), bequeathed by Mr. George Salting.

Proceeding westwards the south wall is occupied with North Italian architecture and sculpture; the first three objects, a tympanum with a figure of the Virgin (25-1882) ascribed to **Bartolommeo Buon** (d. 1464-67), the monument (455-1882) of Gasparo Moro (1651), and a marble lavello (4887-1858), are all Venetian. A large part of the wall is filled with the huge monument (191-1887) of the Marquis Spinetta Malaspina from Verona (1536), formerly placed in the old Architectural (Cast) Court, and the great doorway (61-1885) from Ghedi (1515); both of these have unfortunately been considerably restored. Of the chimney-pieces the most interesting is that from Padua (c. 1520) minutely carved with hunting-scenes (655-1855) ascribed to **Tullio Lombardi** (d. 1532); at the end of the wall are two later Florentine chimney-pieces, one in the characteristic inlaid coloured marble work known as *pietra dura* (208-1870). Among the objects exhibited on the floor are a collection of well-heads from Venice and the neighbourhood.

On the north wall are **Spanish, Flemish and French** works of art. The first are represented by a magnificent early 15th century painted altar-piece (retablo) from Valencia (1217-1864) and an Italian retablo (217-1885); beyond the first door is a chimney-piece (4254-1856) from Antwerp dated 1532. The interesting collection of French 16th century architecture includes a dormer window (1142-1905) said to have come from the castle of Chambord, a large dormer window (531-1905) from the ruined castle of Montal (c. 1523), a handsome doorway (1557) from Clermont Ferrand (908-1906), and a beautifully carved niche-canopy (473-1905) from the Church of St. Etienne-du-Mont in

Paris; all these last have been presented to the Museum in recent years by Mr. J. H. Fitzhenry.

The WEST HALL 48 is at present in course of arrangement, but the following objects have been placed against the walls:—

On the north side, a carved oak balustrade for a staircase (154—1892) of the 17th century, from a house in Great St. Helens, E.C., now demolished; a small door and a large entrance doorway from the Church Farm at Clare, Suffolk, late 15th or early 16th century (726, 727—1902); a stone chimney-piece with brickwork above (454—1906), from Prittlewell, near Southend, early 16th century; a carved oak door (739—1908) from Orleans, about 1500; a door from the old house in Great Ormond Street, formerly occupied by the Hospital for Sick Children, before the erection of the new building (358—1882); a door removed from No. 18, Carey Street, Lincoln's Inn Fields (846—1868); a door from Abingdon House, Kensington, now pulled down (22—1882); the last three specimens of the 18th century; a throne (43—1905) and screen (610—1902) from a church in Cyprus, the former dated 1779 and the latter 1757 and 1762; a stucco recess from a dispensary, formerly in an old house at Toledo, 14th century (1764—1871); a pulpit or mimbar from a mosque at Cairo (1050—1869).

On the south side, an oak staircase (A. 8—1909) from Morlaix, about 1500, given by Mr. J. H. Fitzhenry; window from a brick house (324—1907) of the end of the 17th century, at Enfield, now pulled down; the front, in oak, of the house of Sir Paul Pindar (846—1890), of about 1600, formerly in Bishopsgate Without, given by the Great Eastern Railway Company; a Flemish carved oak altar-piece of the end of the 15th century (1049—1855); a carved, painted and gilt altar-piece (192—1866), with a group of the Virgin and Child with saints in the centre, on the wings; the Annunciation, the Nativity, the Adoration of the Kings, and the Presentation in the Temple, on the outside of the wings and on the base painted figures of saints, German, 15th century; a carved painted and gilt altar-piece (584—1859), with scenes from the story of St. Margaret, German, early 16th century.

At the end of the hall is placed a ceiling of carved, painted and gilt wood and stucco from a palace at Torrijos, near Madrid; Hispano-Moresque work of the end of the 15th century (407—1905).

SQUARE COURT 46A.—Across the south end stands the great road-loft from the church of St. John at Bois-le-Duc, in Flanders, dated 1625, and designed by Coenraad van Noremborgh of Namur (1046—1871); in front are models by Alfred Stevens for the Wellington Monument in St. Paul's Cathedral (321—1878, 44—1878), the proposed memorial of the Great Exhibition of 1851 in Hyde Park (318—1880), and the model for a marble mantelpiece at Dorchester House, Park Lane (129, 130—1879).

In the centre of the court is placed a cast in two portions of the Trajan Column (1864—128) in Rome. Against the central passage among other reproductions, are casts of the Schreyer Monument (1872—53) outside the church of St. Sebald at Nuremberg, executed by Adam Kraft in 1432; the central pillar of the

west porch of Amiens Cathedral (1188—666), first half of thirteenth century; the left side of the portal of the north transept of Bordeaux Cathedral (1893—2), about 1300; and oak choir stalls of Ulm Cathedral, by Jörg Syrlin the Elder (1874—89), late 15th century. At the north end of the court is a reproduction of the great west doorway of the Cathedral of Santiago de Compostella (1866—50), the work of Master Matteo, in 1188.

Near the entrance to Room 45, are some copies of early crosses, among them being the S.E. cross at Monasterboice (1903—25) in Ireland. Against the west wall is a cast of the tall stone tabernacle (1876—104) in the Church of St. Leonard at Léan, Belgium, about 1500. Close by are casts of portions of the cloisters (1872—261) in St. Juan de los Peys, Toledo, 15th century, and of the chapel at Rosslyn Castle, Scotland, (1871—59), built in 1446, showing the 'prentice pillar.

LOWER GROUND FLOOR.

The first room (8) contains a collection of **French Sculpture** in stone, wood and other materials. The earliest specimen is a stone capital of the 12th century, carved with the figures of apostles within an arcading (899—1906). A large statue of the Virgin and Child, also in stone, dates from the 14th century and is lent by Mr. J. H. Fitzhenry. The most important example of the sculpture of the school of Troyes is the large altar-piece from Lirey (4413—1857). There are also several carved wood statues of the time of François I. and a case of stone figures of the same period on loan from Mr. Fitzhenry. A second case contains carved wood figures of the 16th century, and among them should be noted the draped figure (343—1885) ascribed to **Germain Pilon**.

In the small central room are specimens of **English and Spanish Sculpture**.

The third and last room is devoted to **Flemish and German Sculpture**, for the most part in wood. There are examples of the schools of the Lower Rhine, Franconia, Swabia, &c. A very fine group of two figures (110—1878) is by **Tilmann Riemenschneider**, of Würzburg, and two small heads (6994, 6995—1860) in one of the cases are assigned to the same master. To the Swabian school belongs the large triptych of about 1500 (125—1873). From the Tyrol came the reliefs of the four Evangelists in unpainted limewood (4841 to 4844—1858). On the end wall to the right are specimens of carving in hone-stone.

FIRST FLOOR.

Room 109.—In this room are arranged the collection of **Ivories**.

In the first case, adjoining the Library Staircase, are late **Roman** and **Byzantine** carvings, including several consular diptychs, among which special attention may be called to the Mortier diptych (212—1865, 4th century), and the famous Veroli Casket (216—1865, 11th century). In the second are **Carlovingian** and **Romanesque** plaques, &c., some of them of English origin,

like the fine carving in whale's-bone (142—1866, about 1000), of the Adoration of the Magi.

The next three cases contain **Gothic** carvings, mainly **French** work of the 14th century: in the third are mirror cases (this case also contains a **North Italian** triptych, 7606—1861, in bone); in the fourth mainly diptychs, including the late 13th century Soissons diptych (211—1865); in the fifth a number of fine statuettes of the Virgin and Child.

In the sixth case are Italian bone and ivory carvings; in the seventh ivories, &c., bequeathed by Mr. G. Salting. The eighth and ninth contain miscellaneous later ivories (including a fine 17th century tankard signed by **Bernard Strauss** of Augsburg), and the tenth **Siculo-Arabic** and **Hispano-Moresque** carved and painted caskets.

In the eleventh case are **Chinese**, in the twelfth and thirteenth **Japanese** ivories.

ARCHITECTURAL INDEX.

(Room 47.)

A series of **Drawings, Prints and Photographs of an architectural character** has been arranged in Room 47 (the corridor on the North side of the East and West Halls.) This is to be looked upon as a preliminary collection of material to be developed into an Architectural Index, the nucleus of which it contains: the object being to attempt to provide students with illustrations which may supplement the architectural originals and casts, exhibited in the galleries adjacent. It is hoped that future purchases and gifts will make it possible quickly to fill existing gaps; and, in many cases, to substitute good measured drawings for the photographs or prints, which, temporarily, find places in this Gallery. The Department of Engraving, Illustration and Design (Room 71) contains additional examples of this character, including the unexhibited portion of the Phené Spiers Collection of Drawings of Architecture.

CERAMICS
 (including also GLASS ; CARVINGS in JADE,
 CRYSTAL, SOAPSTONE, and AMBER ;
 and ENAMELS).

CERAMICS.

ARRANGEMENT.

EARTHENWARE.

Room 132	-	-	Ancient Egypt, Greece and Rome, Persia, Bokhara.
51 (Staircase)	-	-	Persian, Syrian, Turkish and Tunisian tiles.
Room 133	-	-	Syrian, Turkish, Hispano-Moresque, Spanish.
„ 134	-	-	Byzantine, early Italian.
„ 135	-	-	Italian Maiolica.
„ 136	-	-	Late ditto.
„ 137	-	-	French, Dutch, German, English.
„ 138	-	-	Later English.

PORCELAIN.

Room 139	-	-	Schreiber Collection and stained glass.
„ 140	-	-	English.
„ 141	-	-	German stoves, &c.
„ 142	-	-	Continental.
„ 143	-	-	Chinese and Japanese, Gulland Collection, Japanese earthenware, stained glass.
„ 144	-	-	Cope Collection (Chinese porcelain, German stoneware, Venetian glass).
„ 145	-	-	Oriental porcelain bequeathed by Mr. Salting.

In the scheme of arrangement the collection has been classified according to the nature of the material, a system which divides it into two great natural groups, namely, earthenware and porcelain. Subject to this classification the collection is arranged chronologically and geographically, that is to say, the earthenware and porcelain of the various countries are exhibited under the heading of their respective nationalities: the only exception to the rule of keeping the earthenware distinct from the porcelain is in the

instance of the Japanese earthenware; since this has no connection with the pottery of the West or near East, it has been considered more appropriate to place it in the same room with the Oriental porcelain.

ROOM 132.—The collection commences in this room with the pottery of **Ancient Egypt**, both glazed and unglazed wares; of the former the most remarkable example is the *Uas* sceptre, given by Mr. H. Martyn Kennard.

Following the Egyptian are the **Greek and Roman** collections.

The next step brings us to the **Persian** pottery, to which may be traced the origin of most of the artistic European wares. In the first cases are shown specimens of early lusted and painted vessels and fragments from the ruins of Rhages, destroyed early in the 13th century, Sultanabad, and other sites; on the screens and walls are examples of the celebrated lusted tiles and tile-work decoration, all dating from about the 13th century. Lusted vessels of a somewhat different character, made in the 16th and 17th centuries, fill two cases, while a very large proportion of the bulk of the collection is made up of the various styles of blue and white pottery which is obviously imitated from Chinese porcelain, having probably been made by Chinese craftsmen imported into the country. A fine series of blue-glazed tilework panels from **Bokhara** is exhibited on the walls on the south side of the gallery; these were brought from buildings erected in the time of Tamerlane late in the 14th or early in 15th century.

On the walls of the stairs leading from Room 132 to Room 133 are shown panels of tiles from Syria and Turkey.

ROOM 133. **Syrian and Turkish Pottery.** The collection begins with the Syrian pottery, the earliest examples being shown in the first two cases on the right. Following on these is the series of Turkish ware, a leading characteristic of which is the red pigment used in the decoration. The following examples should be noted: the case of Kutahia ware, the large lamp, and two long-necked bottles; and the specimens bequeathed by Mr. Salting.

The next class of pottery, known as **Hispano-Moresque** ware, having been made by the Moors in Spain, should be classed as Oriental. It attained its highest development between 1450 and 1550, after which the style of decoration and technique gradually declined. Every period is well represented in the collection, which is further strengthened by the selection bequeathed by Mr. Salting.

ROOM 134.—Fragments and vessels of early Italian maiolica, Byzantine, and other wares.

ROOMS 135-136.—**Italian Maiolica.**

Following the course of the historical development of the potter's craft in Europe, the next step takes us to Italy, where the introduction of the Hispano-Moresque ware inspired the native craftsmen with the desire of producing pottery which should be able to successfully compete with the foreign rival. The name

maiolica is derived from Majorca, possibly from the ware having been imported in Majorcan ships, and the early examples clearly show their connection with their Spanish ancestors. The artistic nature of the Italians rapidly developed a style of their own, and all trace of the foreign element soon disappeared. The principal centres of the manufacture were Faenza, Forlì, Caffaggiolo, Urbino, Siena, Deruta, and Gubbio, all of which are characterised by more or less strongly marked features in the decoration of their productions. Deruta and Gubbio were specially noted for their lustre, the latter particularly for its ruby lustre, which was brought to great perfection by Maestro Giorgio Andreoli, whose work is richly represented in the collection. The lustre of Deruta, which is very much paler, is also well shown. The maiolica of Faenza is characterised by the frequent appearance of a peacock-feather *motif* in the decoration. At Urbino figure-subjects were the leading feature, being mostly drawn from classical legends; a view of the city or surrounding country of Urbino usually occupied the background. The special features of the remaining factories are not so distinctive, but can generally be discerned by careful inspection. In addition to the Museum collections, that bequeathed by Mr. Salting is specially worth notice. The following are the most important examples in this room:—175—1835, a plate with three Graces (Case C. 31); three vases (in Case C. 32); 8928—'63, a plateau with Pope Leo X. in procession (Case C. 34); 1726—'55, a plate with St. George, in the same case; 4729—'59, a plate with Christ among the Doctors (Case C. 22); 1717—'55 a plate representing a painter of maiolica at work (Case C. 33); a plate in Mr. Salting's Bequest, Judith carrying away the head of Holofernes, No. 1167. (Case C. 94).

ROOM 137.—French Faience, Dutch and English Delft, German and English Stoneware, English Earthenware.

The series of enamelled wares is continued in this room with those of England, France, and Northern Europe. In France it was called *faïence* owing to the fact of the technique having been introduced there by potters from Faenza. The most celebrated manufactory of this ware in France was that of **Rouen**, which is represented by a fairly good selection on the south side of the gallery. Other famous factories were those of **Nevers**, **Moustiers**, **Strassburg**, and **Marseilles**, all of which are illustrated. The Nevers ware was celebrated for a rich blue ground called "*bleu de Perse*." On the north side of the gallery are the wares produced by the great French potter, Bernard Palissy, and his followers, conspicuous amongst their works being the large cistern; characteristic examples of **Palissy** ware are also to be seen in the Salting collection.

The most important examples in the French section of this room are: the bust of Apollo on a tall pedestal in Rouen ware by Nicolas Fouquay, several large Rouen *plateaux* in the wall case, on the south side, and a table-top and jardinière of the same ware lent by Mr. Fitzhenry.

The next class of ware in this series is that made in the town of **Delft** in Holland, which gave its name to the enamelled earthenware made in that country and in England. Although the early pieces were mostly imitations of Italian maiolica, the later Dutch pro-

ductions were avowedly copies of Chinese porcelain, and in many instances are so good as to be indistinguishable from that ware at a short distance. In a wall case on the south side of the gallery is a remarkable set of plates given by Mr. Fitzhenry; each one of the twelve is painted with a scene depicting the Dutch tobacco trade. There are also specimens of the very rare black Delft with coloured decoration. Some very characteristic examples of the best period are also shown in the Salting collection.

In a pedestal case in the middle of the gallery is the collection of **Henri Deux ware**, an extremely rare class of pottery, of which only sixty-five examples are believed to exist. They are decorated with designs impressed by means of bookbinders' stamps, the impression being filled in with coloured clays; in the later period moulded additions were applied, and touches of colour were added to the glaze.

At this point the history of English pottery commences with a collection of primitive vessels in a wall case on the south side of the gallery, dating from the 13th, 14th, and 15th centuries. Opposite these is the case of **English slip wares**, amongst which are examples of Toft and Wrotham ware; in the following case is a selection of the various combed and agate wares, including Whieldon and early Wedgwood. On the opposite side of the gallery is the collection of **German stoneware**, distinguished from ordinary earthenware by its extreme hardness, a quality acquired by the very high temperature in which it is baked.

Following the German come the **English stonewares**, commencing with the productions of the factory of the famous John Dwight, of Fulham, who took out his patent in 1671. The principal examples of his work in the collection are the recumbent figure of Lydia Dwight, dated 1673, the bust of James II., a statuette of a child supposed to be Lydia Dwight, and a jug given by Mr. Fitzhenry. In the same case are also specimens of Elers ware, and characteristic pieces of Nottingham stoneware, as well as the only known example of Mr. Place's ware, made at York late in the 17th or early in the 18th century. In the large wall case adjoining is the Staffordshire salt-glazed ware, the most truly national ware in the whole collection, as it was never made anywhere but in England. The same case also contains the English delft wares. The remainder of the gallery is devoted to the various classes of Wedgwood ware, including the jasper ware, the black basaltes ware, and the famous cream-coloured "Queen's ware." One of Wedgwood's copies of the celebrated Portland vase stands on a pedestal near the door. The last case on the north side of the gallery contains productions of the potters contemporary with Wedgwood, including John Turner, William Adams and Neale.

Room 138.—In this room are the later English earthenwares, including two cases of Staffordshire figures, amongst which may be noted the well-known group of the Vicar and Moses by Ralph Wood the elder, also busts of celebrities by Ralph Wood the younger, and busts of Wesley and Whitefield by Enoch Wood.

Room 139.—This room is devoted to the collection of **English earthenware and porcelain**, presented by the late Lady Charlotte

and Mr. Charles Schreiber; the most important portion is the porcelain, in which all the principal factories are well represented. The most striking of the Chelsea figures is the group entitled "The Music Lesson" after Roubiliac. A strong feature in this collection is the representative series of **Battersea enamels**. Included in the Schreiber Collection is a series of prints and engravings illustrating the designs which were copied upon porcelain by the painters of the Bow and Worcester factories. The windows of the north side are filled in with panels of **stained glass**, commencing at the west end with examples of French, German, and English work of the 12th and 13th centuries, several of the French panels having originally formed part of the windows in the Sainte Chapelle in Paris. A fine example of English work of the early part of the 15th century is the window from Winchester College Chapel; the window following is made up of French panels of the 15th and 16th centuries; while the last window at the east end, painted by William of Marseilles, early in the 16th century, came from Cortona Cathedral.

ROOM 140 contains the collection of **English porcelain**, other than that in the Schreiber gift; a considerable portion of the collection was formerly in the Jermyn Street Museum, whence it was removed a few years ago. The most noteworthy case is that containing Chelsea tea and dessert services bequeathed by the late Miss Emily S. Thomson of Dover.

ROOM 141.—In this room, under the central tower, are four characteristic specimens of **German stoves** of the 16th, 17th and 18th centuries, decorated with earthenware panels and tile-work, the most interesting being that by Hans Krant, of Villingen, Baden. The remaining space is temporarily occupied by various objects, which for want of room cannot yet be assigned to their permanent positions.

ROOM 142.—The **Continental porcelain** which occupies this room is divided into two groups, namely, soft paste (*pâte tendre*) on the north side, and hard paste (*pâte dure*) on the south side of the gallery. The greater portion of the soft paste is of French origin, and is for the most part the gift of Mr. Fitzhenry; his collection embraces characteristic examples of all the principal factories of France existing in the 18th century. In this room one case is devoted to Sèvres porcelain, but the principal collection of this ware is exhibited in the Jones Collection in Room 103. The **Medici porcelain** in a small pedestal case in the middle of the gallery, is the earliest porcelain definitely known to have been made in Europe; it dates from 1574 to about 1587. It derives its name from the Medici princes, under whose patronage it was made in Florence. On the opposite side of the gallery is a collection of **Meissen** (incorrectly termed Dresden) porcelain, together with the productions of the minor factories of **Germany and the Low Countries**. The most interesting case on this side of the gallery is No. C. 484, containing the early examples of Meissen porcelain, including examples of the red ware made by Böttger in his first attempts at porcelain; these were not glazed, but an effect like that of glazing was sometimes attained by polishing on a wheel.

ROOM 143.—This gallery is devoted to the Museum collection of **Chinese and Japanese porcelain**, with which is also the **Japanese earthenware**. The Chinese stoneware and porcelain ranges in date from the Sung dynasty (960–1280 A.D.) to the present reigning dynasty of Ch'ing. The Chinese are universally admitted to be the inventors of porcelain, and it was the impulse given to European potters by the introduction of specimens of Chinese porcelain which brought about the immense improvement in their earthenwares, and finally led to their discovery of the material and methods of manufacturing true porcelain.

In this gallery the earlier specimens are placed near the east entrance; in the first case, near the door, is a very interesting series of archaic vases of the Ming dynasty, worked in relief with defining rims and countersunk *cloisons* which are filled in with coloured glazes. Other characteristic examples, in blue and white of the same period, are shown in the low wall case on the south side.

The most decorative and technically perfect Chinese porcelain was that made in the Ch'ing dynasty (1644 to present day), of which the Museum possesses a small but fairly representative collection. The celebrated blue and white decoration of the K'ang Hsi period (1662–1722) is represented in some characteristic examples acquired at the sale of the Orrock collection in 1886. A brilliant specimen of the popular plum blossom decoration wrongly known as hawthorn pattern is the jar No. 774–'86; the marbled blue ground is intended to represent cracking ice. These jars were originally made to hold new year's gifts of tea and are painted with a symbolical design appropriate to the season.

Another style of decoration brought to a high state of perfection was executed in colours and known as *famille verte*, owing to the predominance of green; a fine example in eggshell porcelain is the lantern, No. 427–73, on the top shelf of Case C. 313; in the same case is an important series of eggshell plates decorated in the *famille rose* style, so called on account of the prevailing crimson, a colour which first appears in the reign of Yung Ch'eng (1723–1735), but was mostly used in that of his successor, the emperor Ch'ien Lung (1736–1795). In a series of seven cases is shown the collection of Chinese porcelain given by the late Mr. W. G. Gulland, to illustrate the various coloured glazes used by the Chinese; most of the examples date from the period of the emperor Yung Ch'eng (1723–1735).

At the west end of this gallery is shown the Japanese porcelain and earthenware, including a collection formed by the Japanese Government for this Museum in 1877; this consists of typical specimens of all the principal factories in Japan. The most characteristically Japanese are the brown earthenware tea jars. The elaborately finished and highly gilt style of pottery of Satsuma belongs to the class made by the Japanese for export to Europe; this ware is more remarkable for its marvellous technique than for its artistic qualities. Typical specimens are shown in Case B. 29.

The windows are filled in with panels of **stained and painted glass**; starting from the west end, the first three are Flemish work,

chiefly of the 16th century, the most important being the panels lent by His Majesty the King, representing the Last Supper. In the next light is a complete German window of the first half of the 16th century, representing St. Peter and St. Paul. The next is filled in with various small panels of German glass of the 15th, 16th, and 17th centuries, together with some Dutch examples of domestic glass of the 17th century. The last window contains a large 16th century Spanish panel representing Joanna of Aragon and St. John before the Virgin, and two Italian panels of the same period.

The small window at the east end of the gallery contains panels by Morris, Falkner & Co., after designs by the late Sir Edward Burne-Jones, Bart.

ROOM 144.—This gallery contains two cases of recent acquisitions, amongst which are some characteristic specimens of Chinese porcelain of the Hun dynasty (B.C. 206 to A.D. 220) and of the Sung dynasty (A.D. 960 to 1279) from the collection of the late Dr. Bushell; also a collection of porcelain bequeathed by the late Mrs. Cameron; the collection of various works of art bequeathed by the late Mr. W. H. Cope, but which under the terms of the bequest cannot be exhibited in the several sections to which they belong. As the collection chiefly consists of pottery and glass, it is placed in the Ceramic Section. It includes interesting examples of German stoneware, Venetian glass, and Chinese porcelain; there is also an important series of Japanese *netsukes*.

ROOM 145.—In this gallery is exhibited the important collection of **Oriental porcelain** bequeathed to the Museum by Mr. George Salting. In the limited space of this guide it is impossible to do more than to allude to a few of the most important of the objects in this collection, which mostly consists of typical specimens of the K'ang Hsi period (1662-1722), the culminating epoch of the ceramic art in China. One of the most important cases is that containing the series of seventeen black vases on the south side of the gallery. There is also a very interesting series of "blue and white" of the best quality, including several complete suites of jars and beakers. A large octagonal case in the middle of the north side is filled with the famous egg-shell porcelain, mostly of the Yung Ch'eng and Ch'ien Lung periods (1723-1795), among the most noticeable being a six-sided lantern pierced with bands of trellis work.

Both the *famille verte* and *famille rose* styles of decoration are well represented, as well as the various *flambé* glazes, of which the most celebrated are the red known as *sang de bœuf*, and the pale pinkish shade called *peau de pêche* (peach bloom). An interesting case contains the figures of seven of the eighteen disciples of Buddha, dating from the period of the emperor Yung Ch'eng (1723-1735).

GLASS.

ARRANGEMENT.

The whole Collection is now in Room 128, First Floor, with the exception of a few pieces which are included in the Cope Bequest (Room 144) and in the Schreiber Collection (Room 139, Second Floor).

ROOM 128.—The glass collection ranges in date from early Egyptian times down to the first half of the 19th century. Amongst the **antique** specimens which are arranged at the west end of the room, the following are worthy of study: 398—'72, a fragment moulded with a Roman bath scene (Case P. 4); 1060—'68, a plaque with a figure of Bacchus in relief (Case P. 2); a bowl of *millefiori*, 969—'62 (Case P. 1).

Between the Dark Ages and the middle of the 15th century glass is of rare occurrence in Europe. The antique specimens owe their preservation to the custom of placing small vessels in tombs, whereas in the Middle Ages glass was not buried with the dead. In the 15th century the **Venetians** had attained to a high standard in the art of making glass vessels of all kinds, and exported their productions all over Europe; it was generally of extreme thinness, being nearly always blown, and very rarely cut on the wheel. Gilding and decoration in enamel colours are very frequent in the *quattro-cento* pieces. The following are the principal varieties:—"Latticinio," or filigree glass, characterised by opaque white or coloured threads, included in the mass of transparent glass, which are twisted or woven into regular spiral or reticulated patterns. "*Millefiori*" glass, produced by mingling small cylindrical pieces of various coloured filigree glass cut from thin rods, with the melted mass from which the vessels are blown. Chalcedony glass "*Schmelze*" and "*Schmelze-Avanturine*"; the former of these varieties is a semi-opaque glass of rich variegated brown, green or bluish tinge, which, when seen by transmitted light, takes a blood-red tint. Patches or globules of gold sometimes seen on the surface of this kind of glass constitute the *Schmelze-Avanturine*. Frosted or crackled glass. Examples of all these varieties are shown.

German glass exhibits great variety in technique, including enamel painting, cutting, and engraving; typical specimens of all these are seen in the gallery.

Spanish glass, which is, generally speaking, of somewhat poor quality, is well represented in the collection.

The most important of the glass vessels in the gallery are the fine series of **Arab** mosque lamps. Of Egyptian origin, they date

from the period of the Mameluke caliphs of the 13th to 15th centuries of our era, and are decorated in enamel colours with Arabic inscriptions, mostly from the Koran.

An interesting collection of **English** glass, mostly of the 18th century, is shown at the east end of the gallery.

CARVINGS IN JADE, CRYSTAL, SOAPSTONE, AND AMBER.

ARRANGEMENT.

All in Room 129, First Floor, except a few which are included in the Cope Bequest (Room 144, Second Floor).

ROOM 129.—The **jade** carvings are without exception Chinese, jade being ranked in that country as the most precious of stones. Under the heading of jade two distinct minerals are included by mineralogists; the first, which is known as *nephrite* or kidney-stone, because it was often worn as a charm against kidney disease, is a silicate of lime and magnesia, belonging to the amphibole or hornblende group of minerals. The second, called *jadeite*, is essentially a silicate of sodium and aluminium belonging to the pyroxene group. Nephrite is usually of some shade of green, deepening as the proportion of iron increases. Uniform grounds of soft tone, resembling cream and whey, are highly esteemed by the Chinese connoisseur; and still more highly, a pure limpid white, compared to mutton fat, in which iron is entirely absent.

Jadeite is often not distinguishable from nephrite by mere inspection, but generally its colouring is brighter and more vivid, the body is usually more translucent, but, on the other hand, it is occasionally partially crystallised, a distinctive characteristic when it occurs. The most precious jadeite of all is white strewn with more or less sharply defined spots of emerald green.

The following are some of the most important examples in the collection:—No. 1577—'82 (Case C. 286) a bowl of Burmese jadeite of granular whitish ground with green markings; the Chinese name of this kind of jadeite signifies "moss entangled in melting snow." No. 1685—'82 (Case C. 287), a vase of white jade (nephrite) shaped as a finger citron; No. 1567—'82 an imperial Ju-i sceptre of white jade mottled at one end and marked with a spot of red. No. 1126—'74 (Case C. 286), a rosary of amber and corundum beads with plaques and pendants of jadeite. No. 1566—'82 (Case C. 287), a large cylindrical brush pot, in white jade, carved with mountain scenes representing the end of the expedition of King Mu of the Chou dynasty to the Far West; in the background, his eight celebrated chariot horses are returning to their grazing grounds; in the foreground, the baggage oxen are seen being led back to their stalls. No. 1559—'82, a vase in white jade carved with dragons and flowers. In the Salting Collection (Case C. 120), one of the most important is the twin-cylinder vase of white

jade modelled on the lines of one of the ancient bronze receptacles for arrows which used to be given as rewards for military prowess under the name of "Champion vases." The supporters of the cylinders are intended to represent an eagle (*ying*) perched upon the head of a bear (*hsiung*), suggesting in a punning way the words *ying-hsiung*, or "champion" and thus giving an honorific name to the vase. No. 906—'73 a vase and cover in dark green jade (Case C. 289). No. 1071—'52 (Case C. 290), is a screen carved in steatite of three strata and represents the paradise of the Taoist, the hill of immortality covered with pavilions towering into the clouds from the isles of the blessed, surrounded on all sides by the cosmic ocean; a pair of storks is seen flying across the clouds above, one carrying a rod of fate in its beak.

Of the Chinese carved **crystals** two of the most characteristic are (Case C. 286) Nos. 1610—'82, a double base carved in relief with openwork, and No. 1568—'82, a group of three Taoist figures, representing Shou Lao, the deity of longevity, holding a *ju-i* sceptre and accompanied by two youthful attendants, one carrying a sacred peach, the other a branch of *Polyporus lucidus*, the constant attributes of the deity.

In Case D. 15 is exhibited a small collection of carvings in **crystal** and **agate**, the most important example being the Byzantine ewer, 7904—'62, in the centre of the case; another noteworthy specimen is 1056—'71, a crystal cup, probably German work of the 14th century, the mountings are of later date.

The carvings in **amber** are shown in Case D. 12. The most important specimens are four pieces of Sicilian or Italian workmanship, of which the principal is a group, dating from the 17th century, by Carlo Maruti, representing the Judgment of Paris.

ENAMELS.

ARRANGEMENT.

The entire collection is now in Room 131, First Floor, excepting certain encrusted and translucent enamels, which for the present are exhibited in the Metal-work Department (South Court).

Room 131.—In this room is exhibited the collection of enamels, both European and Oriental. The expression "an enamel" denotes a metal object covered partially, or entirely, with a coating of glass put on in the form of powder, dry or in a paste, and melted in an oven or kiln or with a blow-pipe. The glass is stained with the colours used in the manufacture of glass, and is either translucent or opaque, as desired by the craftsman.

There are six methods of enamelling, which are briefly as follows :—

1. **Cloisonné** or cell enamels. In this method the outline of the design is formed by soldering thin strips of metal edgeways on a metal plaque, thus forming a complete pattern of cloisons or cells, outlining in metal all the various colours which will be used for the subject represented. These cells are then filled in with coloured glass powder mixed into a paste, and the whole is then placed in a kiln and brought to a sufficiently high temperature to melt the glass.

2. **Champlevé** or embedded enamels. Here the enamel is run into a pattern which has been sunk in a metal base, the metal divisions forming the general outlines of the pattern.

3. **Translucent** enamels. In these the design was chased or engraved on a sheet of metal, generally silver or gold, over which was painted the translucent enamel which allowed the engraved subject to show through it.

4. **Encrusted** enamels. This class, which was very popular in the Renaissance period in France, Italy, Germany and Spain, was mostly used for personal ornaments. The base, usually in gold or silver, which was more or less elaborately modelled and chased in high relief, was covered with translucent enamel.

5. **Open-work** enamels. These were somewhat similar to the cloisonné already described, but without a base. The design was outlined in strips of metal, the interspaces being filled in with different coloured translucent enamels, the effect thus obtained being similar on a small scale to that of a stained glass window.

6. **Painted** enamels. In these, the last but largest class, the subjects were painted in colours on a copper plaque coated with enamel; this method was very popular at Limoges in the 16th century, where it was brought to a high point of artistic excellence. It was also a method of decoration in great request in the 18th century for the lids of snuff boxes and backs of watches.

All these different processes of enamelling are well represented in the collection. Commencing with the **cloisonné** enamels, which are the most rare and interesting of all, the most important example in the collection is the cover, 567—1893, of a textus or book of the Gospels in Case D. 42; the MS. was written by a German scribe in the 10th or 11th century. The cover is probably of the 12th century. This specimen is known as the Sion book cover after the monastery in Switzerland in which it was formerly preserved. Another typical specimen is the pectoral cross, 265—1886, Byzantine work of the 10th or 11th century; the body of the cross is silver with translucent enamel in *cloisons* on a gold ground; the silver gilt setting is probably more recent than the enamels. Two other specimens of this class are shown in the same case, namely, a plaque enamelled with a bust of St. Paul, and a crucifix of cedar wood overlaid with gold plaques, on which the emblems of the four evangelists and the label above the figure are in *cloisonné* enamel; the figure is of walrus ivory.

Champlevé enamels form a strong feature in the collection. This method, which first began to be regularly used in Europe for ecclesiastical objects in the first half of the 12th century, was chiefly practised in two centres, namely, in Cologne and its neighbourhood, and at Limoges. The leading examples of German enamelling in the collection are the large reliquary shrine in the form of a Byzantine church, by Fridericus of the abbey of St. Pantaleon in Cologne, date about 1170, the Alton Towers triptych made in the workshop of Godefroid de Claire of Huy on the Meuse about 1150, and the great crucifix made in the same place; these latter are both characteristic examples of that artist's work, the crucifix being conspicuously the best of the two, notwithstanding the fact that portions have been replaced at an early period by crude plaques of Hildesheim origin. Amongst the examples of Limoges work which is very richly represented should be noted the chasse, 7945—1892, the armorial casket, 4—1865, and the two pyxes 182 and 183—'86, all in Case D. 51.

Enamel in **openwork** (*émailerie à jour*). The sole representative of this class in the Museum, with the exception of a few quite modern examples, is the celebrated cup and cover of silver-gilt (1403—1872) in Case D. 42, in which are three transparent windows made into lights and tracery formed by fine gold bands and the spaces filled in with translucent enamels; the cover is similarly decorated. It is probably of Burgundian origin, dating early in the 15th century.

Translucent enamel (*émail de basse taille*), which probably originated in Italy in the 13th century, spread thence into France, Germany and Spain, where it was mostly used for the decoration of ecclesiastical utensils, such as chalices, crosses and croziers. The most important specimens of this work are exhibited in the Department of Metal-work.

Painted Enamels.—These form by far the largest class of the European enamels in the collection. This process, which is supposed to have originated in the workshops of glassmakers in the 15th century in Venice and Limoges, came into general use in the latter city late in the 15th century and continued till the close of the 18th.

As it is impossible here to discuss the leading characteristics of the various periods into which Limoges painted enamels are divided, it must suffice to name some of the leading artists and the most important works representing them in the collection. One of the earliest known artists is Nardon (Léonard) Pénicaud, to whom are attributed the following: a triptych, 552—1877, with figures of Louis XII. and Anne of Brittany (Case D. 50), and another bequeathed by Mr. Salting (Case C. 82). To another artist of the same family, Jean II. Pénicaud, is ascribed a series of plaques illustrating the life of Christ, 7246—1860 (Case D. 46). Léonard Limousin, who excelled in portraits, is represented by several works; 551—1877 (portrait of Charles de Guise, Cardinal de Lorraine), and 8415—1863 (Jacques Galiot de Genouilhac) (Case D. 50), also Jeanne de Genouilhac; Francis I. and his queen Claude, bequeathed by Mr. Salting (Case C. 82). Fine works

of a later period are a plaque with the Crucifixion, 164—1889 (Case D. 46), and a casket made for Anne of Austria, 13—1864 (Case D. 5A), both by Jean II. Limousin. In Case D. 43 are six specimens of Venetian enamel.

Chinese and Japanese enamels.—The art of enamelling in China is generally admitted by all authorities, including the Chinese themselves, as having been introduced from Europe, probably from Constantinople, in the 13th century. The method mostly employed is the *cloisonné* or cell style, most of the examples in the Museum collection being of that class. The following are the most representative specimens: 2731—1856, a globular incense-burner, bearing the mark of the reign of Ch'ing T'ai (1450—1456); 1467—1870, a quadrangular vase of ancient bronze design, a fine example of the colouring of the Ming dynasty (1368—1644), and the salver 4785—1858, intended, as the character of its decoration shows, for palace use; also the vase 1488—1902, which is probably of the period of the emperor Wan Li (1573—1619).

The most important examples of the present dynasty of Ch'ing are the incense burner, 257—1876; the elephant with a vase on its back, 1660—1882, intended for a Buddhist altar as a sacred animal of the law; No. 255—1876, is an ice-chest from the Summer Palace, for holding block-ice to cool the air in the summer season. An interesting example is the plaque 636—1890, having on the back a poem composed by the Emperor Ch'ien Lung (1736—1795).

The Chinese painted enamels, here illustrated by numerous examples, were mostly produced in the city of Canton, and are generally known as "Canton enamels." The technique was exactly the same as that employed in Limoges, and the manufacture appears to have been mainly supported by the commissions sent out from Europe for this work. As it was always looked down upon by the Chinese as a foreign art, it never took a firm root in the country, and practically died out with the close of the 18th century.

Japanese and Persian enamels will be found at the east end of the gallery.

ENGRAVING, ILLUSTRATION, AND DESIGN.

ARRANGEMENT.

The Department of Engraving, Illustration and Design occupies the first floor of the West Quadrangle Galleries, in close proximity to the Library. The bulk of the collection is contained in the offices of the Department, where a Room is arranged for Students desiring to consult it. The exhibition, which will be varied from time to time, occupies Rooms 70-73, part of 74, and 75.

The following classification of the collection has been adopted :—

Wood-work and Leather-work.

Metal-work.

Textiles.

Architecture and Sculpture.

Painting (Reproductions, other than photographs, and Studies).

Ceramics, Enamels and Glass.

Book Illustration and Ornament.

Engraving, Etching and Lithography.

Design (Materials for).

Each of these classes includes, as far as possible, not only original designs, but prints and drawings of objects of artistic value, complementary to the other Museum collections, or illustrative of various technical processes.

Three of the exhibition rooms are allotted to collections of designs and other drawings or prints, each illustrating some phase of one of the foregoing classes. Thus, Book Ornament is represented (Room 73) by a number of **Leaves and Cuttings from Illuminated Manuscripts**; Textiles (Room 72), by original **designs for Silks and Printed Cottons** of the 18th century; and Metal-work (Room 71), by **designs** to be executed in **wrought-iron**, and drawings of historical examples of smith's work. After a reasonable interval, the contents of these rooms will be changed in favour of illustrations of other branches of the Applied Arts, chosen on similar lines.

The fourth room (70) is devoted to the display of the chief acquisitions that may be received from time to time. Its leading feature, at present, is a collection of Etchings, and Wood-cuts given by Miss E. P. McGhee and other donors.

At the south entrance to the Department (Room 74) an exhibition has been arranged of tools, materials and drawings explanatory of the technical processes of etching, and of engraving on metal and wood, so far as the present resources of the Museum allow.

Room 75 contains a series of **Designs and Studies for Decoration by Alfred Stevens**; and, on the west wall, **Japanese Painted Screens** and illustrations of costume.

The **Students' Room** is entered from Room 71. In this room, visitors to the Museum may see, on application, any of the designs, drawings or prints in the collection which are not otherwise exhibited. Catalogues and Indexes are already available or are in preparation. The Students' Room is open during the same hours as the rest of the Museum.

LIBRARY AND BOOK PRODUCTION.

HISTORY.—For the origin of the Library it is necessary to go back to the year 1837, when its formation was commenced, in connection with the Government School of Design established in that year at Somerset House, under the control of the Board of Trade. While the Library was there, it was used only by the staff and students of the School and its growth was slow.

In 1852 the Department of Practical Art was formed, and granted the use, temporarily, of Marlborough House. The Library was moved thither, and from that time it has been attached to, and formed part of, the Museum. The Library contained at that time about 1,500 volumes and portfolios of prints, drawings, &c. It was re-opened in its new quarters in September, 1852, and was then made available to the public, under practically the same conditions as at present.

In 1856 the Department of Science and Art was formed, under the Lord President of the Council, and the control of the Museum by the Board of Trade came to an end. Early in the next year the removal of the collections from Marlborough House to South Kensington was begun, and the transfer of the Library—which by this time contained nearly 6,000 volumes, 2,200 prints and drawings, and upwards of 1,000 photographs—was completed in the spring of 1858. The rooms first assigned to the Library at South Kensington were at the north-east corner of the Quadrangle. They were soon found to be insufficient, and, in 1859, larger rooms beside the North Court were added to it.

Even with this increase, the space given to the Library was soon found to be too small and otherwise unsuitable. At length, in 1878, the gallery, which it still occupies, was commenced for its accommodation: it was completed and first used in 1884. At the time of the transfer, in 1884, the collections included upwards of 60,000 volumes, 65,000 prints and drawings, and 50,000 photographs, and these numbers have more than doubled since.

READING ROOMS (77-78).—The reading rooms on the first floor (public entrance from the Book Production Gallery, Room 74) are two of the rooms completed for the occupation of the Library in 1884. They measure 85 ft. × 33 ft. and 64 ft. × 38 ft. respectively. The larger, east, Room (78) is used for consulting books and periodicals. **New acquisitions** are exhibited there, and tables are reserved for readers wishing to refer to works in the Dyce and Forster Libraries. In the central Room (77) are the **library** catalogues and issue desk, and a collection of reference books for the use of readers. The tables in this room are reserved

for visitors who wish to copy in water-colours, or to use specially large or rare works, or to examine photographs. Altogether the tables in the two rooms provide places for 100 readers.

SCOPE OF THE COLLECTION.—The library is for reference only, and it is quite special in its scope. It contains at present about 120,000 volumes, and it is perhaps the finest library of its kind in the world. It is rich in older books, printed or in manuscript, on the fine and applied arts. Additions are made to these, whenever possible, and an attempt is made to acquire all important new works on art (especially applied and decorative) published either in this country or abroad. Books not exclusively devoted to art are acquired when they contain matter of interest to students of art and its history, or illustrations useful to designers and artists. Examples of illuminated manuscripts, of fine printing, of book decoration and illustration, and of bookbinding, of different countries and periods, are collected, and an exhibition of such works is now arranged (*vide infra*).

The collection of books is supplemented by a collection of about 200,000 **photographs** of architecture, sculpture, paintings, and other objects of art, together with photographs of animals, plants, &c., acquired as material for the use of designers and others.

CATALOGUES AND OTHER AIDS TO READERS.—The general catalogue is in two sections. The Universal Catalogue of Books on Art (3 vols., 1870-75), and the Library Supplements that followed it are incorporated into one alphabet, in a series of volumes, and form the catalogue of works acquired until August 1890.* The other section, the card catalogue, contains the titles of books acquired after August 1890, together with some revised entries transferred from the older volume catalogue.

The general catalogue is an alphabetical one under the names of authors. Further assistance is given to readers, who do not know beforehand the title of a book containing the information that they need, in a rough manuscript index to the volume catalogue, in a series of classified subject lists, and in a subject index to current accessions commenced in 1904. In this last named index and in the card catalogue, references to important articles in periodicals, &c., are included, as well as book titles. To the Photograph Collection there is a manuscript index. This is being revised and enlarged and three of the smaller sections of it have been printed. The material for the revised index to some other classes is completed in slip form, and is available to readers who make application for it.

RECENT CHANGES.—The Library has, like other sections, been considerably affected by the completion of the new buildings, and the recent reorganisation of the Museum. The chief change is that the section of Prints and Drawings, which had grown greatly in importance, has been withdrawn from the Library to form the independent Department of Engraving, Illustration and Design

* Among the Universal Catalogue titles those of books now in the Library are distinguished by having a press-mark beside them in the margin, while the titles of books not yet in the Library are not so marked.

(Room 71). This removal has rendered possible a rearrangement of the central reading-room, and of the presses and shelving in the west room of the Library. The **Bookbindings** formerly exhibited in the Department of Woodwork and Leatherwork have been transferred to the Library, where a collection of the same kind was already in existence.

EXHIBITION OF BOOK PRODUCTION.—Hitherto there has been but little exhibition space available for the use of the Library. Now Gallery 74, on the first floor, between the west end of the Library and Exhibition Road, has been assigned to it, and a general exhibition of fine examples of "Book Production" has been arranged there. The Gallery itself, to the west of the lobby adjoining the Library, is divided into three sections. In the first of these, the western section, are exhibited **Illuminated Manuscripts** and examples of lettering. Of the Manuscripts the greater number belong to the valuable collection given by Mr. George Reid. Others, including some very fine pieces of work, were bequeathed by Mr. George Salting. Two belonging to the Library Collection are especially worthy of notice, these are a Missal of the Abbey of St. Denis near Paris dating from the second half of the 14th century, and a Pliny's Natural History written in Central Italy about a century later. The second section is devoted to an exhibition of **Printed Books** produced in different countries at all periods since the invention of the art. The majority of the cases contain examples of the work of German, Italian, Netherlandish, French, Spanish, and English presses in the fifteenth and sixteenth centuries, chosen as showing fine types, ornament and decorative illustration. To later periods less space is allotted, but room has been found for a selection of books produced by the Kelmscott Press, and other modern presses that have emulated its work. In the third section an exhibition of **Bookbindings**, as representative as possible of different styles and periods, has been arranged. Here a series of Persian **bookbinders' tools and stamps**, shown side by side with work executed with them, is especially worthy of attention. In this section and the preceding one are shown some books belonging to the collection of more than 600 works from the library of the late Lady Dilke, presented by Sir Charles Dilke in accordance with her wishes.

The lobby at the Library end of the Gallery is divided into two parts. On the south side are shown plates from modern books, of interest in connection with the subjects dealt with in the Book Production Gallery, and a collection of Illustrated Herbals, while the north side is assigned to the Department of Engraving, &c., for an exhibition of engraving processes and technique.

DYCE AND FORSTER LIBRARIES.—The Rev. Alexander Dyce, who died in 1869, bequeathed to the Museum, besides a collection of pictures, miniatures, prints, drawings, and art objects, a library of about 15,000 volumes. This library is rich in editions of classical authors, but it is in English dramatic literature that its wealth chiefly lies. It includes the first and second folio editions of Shakespeare's works, many rare quarto editions of separate plays by him, and many rare works by his contemporaries, and the poets and dramatists that followed him. Among other manuscripts are

"The Faithful Friends" and "The Honest Man's Fortune," by Beaumont and Fletcher, and "The Parliament of Love," by Massinger.

One of Mr. Dyce's executors, Mr. John Forster, also left his library and a number of paintings, drawings, and sketches to the Museum. This library contains about 20,000 volumes. It usefully supplements the Dyce Library, as it is rich in modern English literature. It includes the original manuscripts of several novels by Charles Dickens, and many rare editions of works by him and other English authors, three note books of Leonardo da Vinci illustrated with drawings, the Garrick correspondence, other autographs, and a large collection of rare pamphlets, proclamations, &c. This library also contains copies of the first and second folio editions of Shakespeare.

These libraries are stored temporarily in the Gallery, on the first floor, on the east side of the Quadrangle. Some rare books and autographs from them are shown in the adjoining room in which pictures and drawings belonging to the Bequests are exhibited.

Both Bequests are fully catalogued. The books, autographs, &c., may be consulted in the Library Reading Room; and the Prints and Drawings in the Students' Room (71) of the Department of Engraving, Illustration and Design.

BOOKS IN THE JONES BEQUEST.—See Jones Collection, page 61.

METAL-WORK.

ARRANGEMENT.

SOUTH COURT.

- 31, 39 - Gold and Silversmiths' work.
 - 30, 38 - Bronze and brass, clocks, watches, jewellery.
 - 28 - - Pewter.
 - 29, 32-37 Reproductions.
 - 25 - - Cast lead and iron.
 - 26-27 - Medals, Plaquettes and Seals.
 - 22-24 - On S. side, Wrought ironwork.
 - „ N. „ Cutlery, locksmith's work, arms and armour.
 - 21A - - Iron-mounted chests and cast iron.
 - 17-20 - Metal-work of Near East.
 - 11-16 - „ Far „
-

The Metal-work Section is located on the Ground Floor in the South Court and its extensions east and west, and in the four Corridors surrounding the Quadrangle.

The South Court (so called from its situation in the Old Museum), an interesting example of iron architecture completed in 1862 from the designs of the late Captain Fowke, R.E., is entered on the south side from the Square Court. The Eastern Division is occupied by the collection of gold and silversmiths' work; the Western Division by Bronzes and Brasswork, Clocks and Watches, and Jewellery.

On entering the Eastern (right hand) Division (39), the cases first met with contain **ecclesiastical gold and silversmiths' work** of the mediæval period. Among the most notable pieces are the Gloucester Candlestick (7649—1861, Case D. 10) (consult the label for its history); an Altar-Cross decorated with silver-gilt foliage attributed to the 13th-century monastic goldsmith Hugo of Oignies (244—1874, Case D. 7); a large Processional Cross, North Italian work of the 14th century (707—1884, in centre of same case); another Altar-Cross decorated with enamels and carvings on rock crystal, attributed to Valerio Belli (d. 1546) (757—1864, in the same case); three exquisite Croziers of French 14th-century work from the Soltikoff Collection (7950 to 7952—1862, Case D. 39); a Pax of the finest Italian work of the late 15th century (401—1872, Case D. 8); a large Italian Reliquary of the arm-bone of St.

Catherine, decorated with niello, signed by Raffaele Grimaldo and dated 1486 (704—1884, in the same case); a superb collection of Chalice dating from the 13th century onwards (Cases D. 4 and D. 13); and a remarkable group of smaller examples of the finest Gothic work (Case D. 19).

[Many of the finest examples of mediæval Goldsmiths' work enriched with enamel are for the present exhibited with the collection of Enamels in Room 131, First Floor.]

In the same row as the last case, the four next cases contain the collection of **German silversmiths' work** of the 15th—18th centuries. In the first of these (Case D. 41) the most important pieces are a 15th-century carved agate Cup mounted in silver-gilt (389—1854), three "pineapple" Cups, and four fine covered Beakers of the 15th and 16th centuries. The next case (D. 21) includes the Cup of the Nuremberg Goldsmiths' Guild (150—1872; the history is given on the label), and three splendid Tazzas or standing dishes, Augsburg and Nuremberg work of the 16th century.

The cases in the centre row are devoted to **Spanish, French, and Irish silver**, including the Treasure of Rouen—a group of beautiful bowls and spoons of the 14th century (106 to 114—1865, case D. 71); and in the same case the Parliament Hill Treasure, French work of the late 17th century, dug up in Parliament Hill Fields in 1892 (806 to 809—1892). The Mace of the Trade Guilds of the City of Cork (31—1869, case N. 23) is of interest both for its history and its artistic qualities.

The cases in the third row contain respectively **Miscellaneous Scandinavian and Russian** (including a fine group of tall Beakers) and **Dutch silver**—among the latter a wonderful piece of repoussé work by Adam van Vianen of Utrecht (b. about 1570) in the form of a silver tazza, decorated with a representation of the Judgment of Solomon (2125—1855, case D. 2), and several fine 16th-century Cups formed of cocoanuts and shells mounted in silver.

The cases from the floor-grating up to the end of the court are occupied by **English silver and Sheffield plate** (last four cases). The most important specimens include an Agate Cup, probably cut in the East, with silver-gilt foot bearing the London hall-mark for 1567-8 (38—1867, Case D. 24); a Chinese porcelain Wine-jug with silver mounts of the year 1585-6 (7915—1862, in the same case); a splendid Standing Salt of 1586-7, formerly in use at Mostyn Hall, Flintshire (146—1886, Case D. 16); a Standing Cup and Cover of 1611-12 (5964—1859), and a Wine Cup of beautiful form of 1578-9 (289—1893) (both in Case D. 16); and a richly decorated Toilet Service of the year 1683-4, bequeathed by the late Sir Walter Trevelyan, Bart. (Case D. 57). The later cases are devoted to domestic plate, chiefly of the reign of George III. The collection of Spoons is exhibited in a series of table-cases placed against the central pillars of the Court.

The extension of the court from the arches up to the side windows (34-37) contains a collection of **Electrotype Reproductions** of gold and silversmiths' work, illustrating the whole history of the art, from the Mycenaean products of prehistoric

Greece, dating from approximately 1500–1000 B.C. down to the silver plate designed by Flaxman for George IV. when Prince Regent.

The Central Corridor is occupied on one side by miscellaneous specimens of **silversmiths' work**, and on the other side by Snuff-boxes and Jewellery, Bronzes, and Milanese Damascened Ironwork of the 16th century, the latter including a superb Chess-table (176–1885) and a still more elaborate standing Mirror-frame (7648–1861).

On crossing into the Western Division of the Court (38) the cases first met with are devoted to **Jewellery**, including the Waterton Collection of Finger-rings, acquired by the Museum in 1871 and augmented from time to time since. Among the rings of historical interest are those of Bishop Alhstan (d. 867), the friend of King Alfred's father Ethelwulf (No. 627–1871, Case M. 23); the Darnley Ring, commemorating the marriage in 1565 of Mary Queen of Scots with her cousin Henry, Lord Darnley (841–1871, Case N. 6); and a ring said to have been given by Charles I. on the scaffold to Bishop Juxon (13–1888, same case). Among the most notable objects other than rings are a gold Armlet from the Treasure of the Oxus, 4th or 5th century B.C. (442–1884, Case C. 349: the rest of the Treasure is in the British Museum); a group of Antique jewellery in the same case; an enamelled gold Book-cover of 16th-century work, possibly from the hand of Benvenuto Cellini, formerly the property of Henrietta Maria, Queen of Charles I. (736–1864, Case D. 53); and in the same case many splendid examples of Cinque-cento ornaments. The adjoining case (N. 22) displays a superb array of jewels bequeathed by Mr. George Salting. Case D. 14, in the middle row, contains the Collection of **Snuff-boxes** bequeathed to the nation by the late Mr. George Mitchell.

The cases on the other side of the floor grating are occupied by **Watches and Clocks** of the 16th–18th centuries, leading on to **Italian Bronzes** (centre row); mediæval and later **cast work** in Bronze, Latten, and Brass (west row); Venetian **Damascened Brasswork**, **French Bronzes**, and **brass Locks and Keys** (east row). Among the latter several English Locks signed by makers of the 17th century are of exceptional beauty and interest (Case C. 67). Of the Italian Bronzes (the figure-pieces are exhibited in the Sculpture Section) two of the most remarkable are a two-handled Vase (35–1865, Case C. 1) and a circular Bowl (1581–1855, Case C. 2), both of 15th-century work cast in relief. Other objects of importance include a great bronze Flagon decorated with an inscription, from Norfolk, a noble example of the English founder's craft of the 14th century (217–1879, Case C. 395); and close by, under one of the arches, the Flemish Monumental Brass of Lodewyc Cortewille (d. 1504) and his wife Colyne (d. 1496).

[A large brass Chandelier from the church of Kaatsheuvel, North Brabant, is hung in the Central Hall (49).]

Three large cases towards the end of the court are filled with **hammered Brasswork** of the 15th–18th centuries. The corridor beyond these is devoted to **reproductions of celebrated works in bronze** of the mediæval period, continued in the extension at

the side of the court (28-29, within the arches) by similar reproductions of specimens of Ancient Roman, Mediæval, and Renaissance date.

The remainder of this extension is occupied by the collection of **Pewter-ware**, of which the most notable specimens are a large Guild Tankard of the 16th century, cast in relief with emblematic figures after Peter Flötner of Nuremberg (927-1853); the Temperantia Dish executed about 1580 by François Briot (2063-1855), and Caspar Enderlein's version of it, dated 1611 (5477-1859, all in case C. 332); and on the wall two large engraved Dishes, English work of the period of Charles II.

The West Corridor of the Quadrangle (26-27, extending right and left under the windows) is appropriated to the Collection of **Medals and Plaquettes**, mainly of the Italian and German Renaissance, with smaller groups of French and English origin, and a fair representation of the modern revival of the medallist's art in France. Two small cases contain a collection of **Seals**.

To the left, the staircase of the Library is reached, its vestibule (25) occupied by **cast work in lead**. The door on the right leads into the South Corridor of the Quadrangle (22-24), in which the Collection of **Ironwork** is exhibited, with **Locksmiths' work** and **Arms and Armour** as subsidiary groups. The end wall immediately inside the door is hung with reproductions of important pieces of English ironwork, chiefly of mediæval date, including (over the door) the Grille of the Tomb of Queen Eleanor in Westminster Abbey, executed in 1294 by Thomas de Leghtone (Leighton Buzzard).

The inner side of the gallery is devoted to the larger examples of **wrought-iron work**, arranged in the following order of nationality—English, French, Italian, German, Spanish. Among the most important pieces are an English grille of the 13th century, and the lower portion of a pair of doors of the 14th or 15th century, from Chichester Cathedral (Bay 1); a 15th-century Tomb-grille or Herse from Snarford Church, Lincolnshire (Bay 1); a fine 17th-century Screen from Frome, Somersetshire (Bay 3); a beautiful pair of Italian Gates of the 16th century with oval Window-grilles *en suite* (Bay 5); two long Screens, Italian, 17th century (in the centre of the gallery); an exquisite Gothic Tabernacle of the 15th century from Ottoburg in the Tyrol (on pillar); a singularly graceful Window-grille, German work of the beginning of the 18th century (between Bays 3 and 4 from centre); and a great Screen of wrought-iron bars from Avila, a good example of Spanish Renaissance work of the 16th century (last bay).

The side of the corridor by the windows (in order in the same direction) is devoted to Cutlery, English and French Locksmiths' Work, Arms and Armour (in the centre of the gallery), German Locksmiths' Work, Caskets, and smaller objects in iron and steel of various nationalities.

The vestibule beyond the pillars at the end (21A), furnished with **Iron-mounted Chests**, and an interesting series of early **firebacks** leads by a doorway on the right into the West Corridor of the

Quadrangle (17-20), where **Metal-work of the Near East** (Turkish, Saracenic, Egyptian, and North African, Persian, and Turcoman) is exhibited.

The first Room (20) is occupied by Saracenic Damascened Brasswork of the 13th-15th centuries, including a great Mosque-lamp from Cairo, of the period of Kait Bey, A.D. 1468-96 (109-1888, second case from the entrance), and a superb Tray (in frame on wall), inlaid in gold and silver, bearing the name and titles of Sultan Kalaún of Egypt, A.D. 1293-1341.

Saracenic Brasswork of the later periods is continued in the Second Room (19), leading to similar work of Persian origin.

The Third Room (18) contains Persian work in Tinned Copper, Brass, and Steel, and a case of miscellaneous Eastern silversmiths' work. The wall-cases in this room and the previous room show a collection of Arms and Armour, Turkish, Persian, Caucasian, &c.

The Fourth Room (17) is occupied by Bronzes of early date from Persia, and Bronzes and Brasswork from Turkestan (including several fine cauldrons); a case of the remarkable Bronzes from Benin; and the gold Treasures resulting from the Abyssinian and Ashanti campaigns of 1868 and 1874. A series of frames on the wall exhibits the collection of Jewellery of North Africa and the Near East.

The doorway at the end leads into the vestibule of the Staircase to the First Floor (11), and by doorways on the right into the North Corridor of the Quadrangle (12-16), where the collection of **Far Eastern Metal-work** (Chinese and Japanese) is exhibited.

The first section of this corridor (12) is devoted to Chinese Bronzes, including (in the first two cases) a Bowl of the year 590 B.C. (for its history see the label), and a War Drum dating from 199 A.D. Two Vases and a Bell in the next case (C. 188), also of great antiquity, illustrate in a very impressive manner the dignity of ancient Chinese art. The series is continued approximately in chronological order in the succeeding cases.

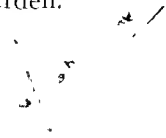
The Japanese collection begins in the first bay on the right (13) with bronzes of the 16th-19th centuries (including a beautiful series bequeathed by Mr. George Salting). To right and left of the doorway into the Quadrangle Garden (14) are Bronze Lanterns and Bells from Japanese Temples; on the left a figure of an Eagle in hammered iron, probably executed in the 17th century by a member of the Miōchin family, and on the right a Group of Birds about a vase, cast in bronze by the *cire perdue* process, executed by several artists in collaboration in 1878.

The collection of Bronzes is continued in the next bay (15) on the right, and again in the continuation of the corridor beyond (16), leading to a group of the Helmets and Armour of Old Japan. On the right under the windows several cases are devoted to a collection of Japanese Swords, for the most part the gift of Mr. R. A. P. Davison in 1908, and a series of Sword-guards (Tsuba) in iron and bronze,

decorated by piercing, chiselling, and inlaying. In a case on the opposite side are shown some interesting examples of Japanese decorative casting in iron.

The colossal Bronze Figure of a Buddha, Japanese work anterior to the 17th century, is exhibited in the Loan Court (40). A pair of bronze Lanterns from the courtyard of a Buddhist Temple in Japan are placed before it: they are dated 1706.

The Refreshment Rooms, opening out of the other side of this corridor, include the Green Dining Room, decorated by William Morris and the artists associated with him; the Central Room, with ceramic decoration by J. Gamble; and the Grill Room, ornamented with panels of tiles from the designs of Sir E. J. Poynter, P.R.A. The doorway opposite leads into the Quadrangle Garden.



PAINTINGS.

ARRANGEMENT.

Rooms 81-2, 87-8, 90, 95	-	Water Colours.
„ 91	-	Dyce and Forster Collection.
„ 92-3	-	Ionides Collection.
„ 94	-	Raphael Cartoons.
„ 96-98	-	Sheepshanks Collection.
„ 99	-	Constable Collection.
„ 100	-	Miscellaneous Oil Paintings.
„ 101-107	-	Jones Collection.
„ 108 (Staircase)	-	Primitives.
„ 25	„	Burne-Jones Cartoons, &c.

ORIGIN OF COLLECTION.—The Collection of Paintings in the Museum owes its origin to the munificent gift of Mr. John Sheepshanks in 1857. With a view to founding a national collection of pictures and other works of art, fully representing British Art, to be called the “National Gallery of British Art,” Mr. Sheepshanks presented to the nation 233 oil paintings and 289 water-colour paintings, drawings, and etchings. Since that date the collection has been greatly augmented by gift, bequest, and purchase, and the galleries further contain an important collection of miniatures.

OIL PAINTINGS AND MINIATURES.—The main collection of oil paintings, including those given by Mr. Sheepshanks, is exhibited in Rooms 96, 97, 98 and 99. In Room 96 are paintings by Turner, Lawrence, Richard Wilson, Leslie, Frith, Collins and others. In this room also is the principal collection of miniatures, including examples by Hilliard, Peter Oliver, Samuel Cooper, Cosway, Engleheart, Andrew Plimer, Smart and Sir W. C. Ross, and enamels by Essex and others.

The chief paintings shown in the next room (No. 97) are by Gainsborough, Morland, Paul Sandby, De Louthembourg, Creswick, Webster, and Clarkson Stanfield. In the following room (No. 98), hangs a collection of sixteen paintings by Landseer, two large pictures by De Wint, and works by George Barret, Glover, Crome, J. J. Chalon, James Ward and other artists.

CONSTABLE'S PAINTINGS.—Room 99 is devoted to the comprehensive collection of paintings and drawings by John Constable; many of these were presented by Mr. Sheepshanks, and by the artist's daughter, Miss Isabel Constable, and two large studies were bequeathed by Mr. Henry Vaughan.

The staircase at the end of the Jones collection leading to the South Court is hung with early paintings in oil and tempera; the

latter include decorative heads which formed part of an Italian frieze of the 15th century, and an altar-piece by Meister Bertram. An Italian banner of the 14th century is also shown.

The corresponding staircase in the south-west corner of the South Court contains 15th century Italian frescoes and decorative paintings, three oil paintings by Denis van Alsloot, an early work by Millais (executed at the age of 16), "Love's Wayfaring" by Sir E. Burne-Jones (a recent gift from Lady Burne-Jones), besides other works by the same artist, and a mural design by Sir W. B. Richmond, K.C.B. On the landing are paintings in oil and water-colours, illustrative of the Exhibitions of 1851 and 1862.

LORD LEIGHTON'S FRESCOES.—The north-east lunette in the Prince Consort's Gallery is occupied by the fresco by Lord Leighton of "Industrial Art as applied to War"; the opposite lunette contains his fresco of "Industrial Art as applied to Peace." In the north-west lunette hang oil paintings by Crome, Ary Scheffer, Philipoteaux, G. Jadin and other artists.

IONIDES COLLECTION.—In Room 92 are exhibited the paintings of the Ionides Collection, which is especially rich in French works of the 19th century by Ingres, Delacroix, Courbet, Georges Michel, Millet, Corot, Diaz, Théodore Rousseau, G. Regamey, Lhermitte, Fantin-Latour and Degas. Some older masters, such as Rembrandt, Adriaen Brouwer, Philips de Koninck, Le Nain and Guardi, are also represented, and the portrait of Smeralda Bandinelli, by an artist of the school of Botticelli, may be mentioned. Among the works by English painters are pictures by Burne-Jones and Rossetti. On the screens are drawings by several of the above artists as well as by Harpignies and Daumier. The rotation stand contains a collection of etchings by Rembrandt.

DYCE AND FORSTER COLLECTIONS.—On the east side of Room 91 are the paintings of the Dyce Bequest, which includes many theatrical portraits. Among these may be noted those of Mrs. Siddons, Garrick, Edmund Kean and Kemble, and a portrait by Raeburn of the donor as a boy also deserves mention.

On the west side of the same gallery hang the paintings of the Forster Bequest, which comprises examples by Gainsborough, Reynolds, Maclise, Millais ("1st Earl Lytton"), Watts ("Portrait of Carlyle"), Frith ("Portrait of Dickens"), and other artists. The screens are occupied by the miniatures of the Dyce Collection—including works by Peter Oliver, Cooper and Flatman—and drawings by Cozens, Maclise and others. Some note-books of Leonardo da Vinci and manuscripts by Dickens are shown in cases.

WATER COLOUR PAINTINGS.—The collection of British Water-Colour Paintings occupies five rooms, viz., Nos. 81, 82, 87, 88 and 90. The earliest drawings are exhibited in Room 87, and include examples by Paul Sandby, Cozens, Rowlandson, Dayes, Hearne, Rooker and Girtin. The next room, No. 88, contains drawings by Bonington, Barret, Finch, Prout and other artists working in the first half of the 19th century. In Room 90 hang works by

Turner, John Varley, Edridge, De Wint, Cox, Copley Fielding and painters of the Norwich School—Crome, Cotman and others.

The chief artists represented in Room 82 are Cattermole, William Hunt, Joseph Nash, J. F. Lewis, Sidney Cooper and Fred. Walker.

The last room, No. 81, contains drawings by Holman Hunt, Millais, Rossetti, Ford Madox Brown, Burne-Jones, Frederick Sandys, Pinwell, Sir John Gilbert, Alfred Hunt, Cecil Lawson, Tom Collier, Albert Moore, &c. A few modern works by Arthur Melville, Buxton Knight and others, are shown on a screen in Room 87.

RAPHAEL CARTOONS.—In the Cartoon Gallery, No. 94, are exhibited seven of the original cartoons by Raphael for the tapestries executed at Brussels for the Vatican. These cartoons are the property of His Majesty the King.

The lobby at the east end of the Cartoon Gallery contains some water-colour paintings by foreign artists, and some drawings by Albert Moore.

the date 1507; one is exhibited in the middle of the North wall and the others on the adjoining walls to the right and left.

An earlier Flemish tapestry, dating from the second half of the 15th century, is exhibited on the West wall of this court. It is one of a series illustrating the Siege of Troy. Next to this is a beautiful Italian tapestry of the 16th century, representing winged boys playing amid vines and fruit trees, bequeathed by Mr. G. Salting. A small panel on the other side of the doorway, probably woven at Brussels in the early years of the 16th century, was made to hang behind an altar. The subject is the Adoration of the Infant Jesus.

These were all formerly in the adjoining EAST COURT (45), where tapestries are again shown. Among them is a Flemish panel representing the Three Fates standing upon a young woman who lies upon the grass beside a broken lily. Here is also a tapestry belonging to a series entitled the "History of Vulcan," made at Mortlake for the Royal Family of England in the first half of the 17th century; another representing the death of Arria and Paetus, woven at the Gobelins factory in the early years of the 19th century; and a large embroidered carpet made by nuns at Heningen in Hanover, dated 1516.

The tapestries exhibited on the landing (126) include one designed by William Morris, and another by Sir E. Burne-Jones, both made at the factory of Messrs. Morris & Company at Merton Abbey. The chief among the earlier tapestries shown here is a long panel of Flemish workmanship, bearing the arms and motto of the Giovio family of Como, on a ground of flowers, with animals and birds. Space has been provided on this and on the landing (127) to exhibit, for the first time, a number of tapestries acquired during recent years.

The best **carpets** in the Museum collection are exhibited in the WEST CENTRAL COURT (42). That on the North wall is the famous carpet from the mosque at Ardabil in Persia. It bears an inscription stating that it was made by Maksoud of Kashan in the year of the Hejira 946 (A.D. 1540). Another Persian carpet of great beauty (No. 589—1890) is on the East wall of this court. Both these are knotted on silk warps. To the right of the "Ardabil" carpet is another of Persian origin, formerly the property of William Morris. That to the left has a shield of arms on the border—Apsley impaling Elmes, and an English inscription with the date 1603. It is not known where this carpet was made. Carpets woven in Turkey and Asia Minor are shown on the adjoining wall.

On the West wall, to the left of the door, are four Spanish carpets, others being exhibited immediately behind, in the WEST COURT (41). This court also contains a further series of carpets of Persian and Turkish origin, among which are three fine Persian carpets (one of silk and silver thread), bequeathed by Mr. G. Salting.

One of the wall-cases in the CENTRAL COURT (43) contains a series of Chinese woollen carpets, recently acquired, and four Chinese silk carpets lent by Lt.-Col. G. B. Croft Lyons; in the others are carpets from Persia, Turkey and Central Asia. The remainder of the carpet collection is shown on the walls of the North West staircase (51), and the adjoining gallery (118). This gallery also contains **Oriental embroideries**, principally those on linen and cotton. The embroideries from the Greek Islands are exhibited near the windows, and at the North end is a series of

small Chinese tapestry pictures, of great beauty in colour and design. The next gallery (119) contains the "Syon" cope, one of the best known examples of English needlework of the 13th century, and other embroidered vestments, chiefly of English origin. On the walls are six embroidered hangings of the 17th century, removed from the panelling of a room in Hatton Garden.

The next gallery (120) contains **European embroideries**, principally on linen. A fine series of English embroideries of the Elizabethan and later periods is shown here, and others from Italy, Germany and elsewhere. At the N. end of the room, to the right, is the staircase (113) leading to the Long Gallery (114) where the remainder of the embroidery collection is shown—Chinese on the N. side, and the European (Italian, French, Spanish, Portuguese, &c.) on the S. side. The frames cover the walls of the staircase, and extend along the gallery as far as the first dome.

The square pavilion (121) at the S.W. angle of the building, whence the woven fabrics and embroideries diverge, contains garments and wrappings from ancient burying grounds in Egypt. These fabrics belong to the Roman, Byzantine, Coptic and Arabic periods.

Turning Eastward, the first room (122) contains, besides a few examples from Egypt, and a collection of textiles from Peruvian burying-grounds, the **European woven fabrics** from the earliest times to the end of the 16th century. For purposes of comparison, a rare Sassanian (Persian) silk damask of the 7th century, and other fabrics from Western Asia which are closely similar in style to Byzantine weaving of the period, are shown with the European fabrics. The series of early **woven silks** of Byzantine, Sicilian and Italian origin is exhibited in this gallery.

The **velvets** are placed at the end to facilitate comparison with the Turkish velvets which are arranged on the North side of the next gallery (123), and on the staircase (124). By their juxtaposition the influence of Turkish upon Venetian art in the 16th century, as well as that of Venice upon the art of Turkey, is clearly seen. The Persian velvets are also exhibited here. The South side of this gallery contains **European woven fabrics in wool and linen**. The series of **ecclesiastical vestments** (see also Gallery 119), many of them made of rich brocades or velvets, begins in gallery 122, and is continued near the windows in the two following galleries (123, 125). On the wall at the end of the last is a large canopy of Florentine velvet and cloth of gold, dating from the 15th century, with a border having in each corner the arms of Pope Leo XI., added more than a century later. On the North side of this gallery are Oriental fabrics—a large panel of Chinese velvet and the Turkish and Persian brocades and damasks. A cope with representations of the Crucifixion and the Annunciation, in silk pile and silver thread, is placed on the wall among the Persian fabrics. This example of Persian weaving was made in the 16th century for a Christian community.

The cases containing **articles of costume** of the 17th, 18th, and early 19th centuries are placed at the end of this gallery, on the **LANDINGS** (126 and 127) and on the **BRIDGES** (116 and 117). The latter cross to the **LONG GALLERY** (114), where are shown the **later European woven fabrics** (on the S. side), and the **Chinese and Japanese textiles** (on the N.). These extend from the West dome,

where the embroidery collection ends, to the East dome. Under the latter is shown the collection of **linen damasks**, including a fine heraldic panel with the arms of King Henry VII. of England, and a cloth woven with the Annunciation, a beautiful example of Flemish weaving of about 1500. The subjects of the later damasks are largely taken from the wars of the period.

At the East end of this gallery, and on the STAIRCASE (115) are shown the printed fabrics—Oriental on the north walls, and European on the south.

Before referring to the lace collections, the GALLERY (79) round the East Court should be mentioned. On the walls here is shown the full-size photographic reproduction of the "Bayeux Tapestry," a long band of linen embroidered with scenes illustrating the Norman Conquest of England. Below this are the **Japanese brocades and embroideries** (on the N., S. and W. walls), and the linen damasks and printed stuffs (on the E. wall), for which space could not be provided in the adjoining gallery, where the other specimens are shown.

The lace collection occupies the GALLERIES 110 and 111, and is arranged to start from the northern end of the first of these galleries. It commences with a beautiful 17th century altar-frontal of *Gros Point de Venise*, and the first case contains an alb trimmed with fine rose-point, from the collection bequeathed by Mrs. H. Bolckow. In the adjoining cases are further specimens of Venetian needlepoint lace of the same period. The screens and cases which follow exhibit specimens of Italian needlepoint known as *reticella* and *punto in aria*, of the 16th and 17th centuries, many of which resemble illustrations in the contemporary lace pattern books; a series of the Italian early 18th century lace classed as *Point de Venise à réseau*; an interesting collection of point and pillow laces, lent by Mr. Sydney Vacher; and examples of French needlepoint (*Point de France*, *Point d'Alençon*, *Point d'Argentan*), of the 17th and 18th centuries, among which are some fine lappets, and a delicate pair of cravats dating from the end of the 17th century, of characteristic *Point de France* design.

Along the balustrades of this gallery is arranged a collection of engravings, and photographs of engravings and pictures, illustrating lace and costume, lately presented and arranged by Mr. Sydney Vacher.

The screens and cases in GALLERY 111 are filled with specimens of pillow-made laces, commencing with 17th century North Italian and Flemish *guipure* and tape laces of bold floral patterns, followed by examples of Brussels, Mechlin, Valenciennes and Lille laces, chiefly of the 18th century. The fine flounce of Brussels lace given by Madame de Maintenon to Archbishop Fénelon (part of Mrs. H. Bolckow's bequest), and a wedding-veil of Brussels *appliqué*, should be mentioned. The succeeding screens include mixed laces of European origin (French blonde, Austrian, Russian, &c.) and a small collection of English laces, with some 18th century pieces from Devon. There are also exhibited in adjoining cases, lace pillows, bobbins and lamps, with other articles connected with the lace industry in the English Midland Counties. With the collection of lace are included numerous examples of **cut-and-drawn work**, and *lacs* or darned netting, for the most part produced in Italy during the 16th and 17th centuries, and specimens

of embroidered **cambrics** of English and French origin belonging to the two succeeding centuries ; these are exhibited in the remaining screens and on the west walls of the gallery. The east walls are occupied with frames of pillow-lace corresponding to the various classes shown in the adjoining screens or cases, one of the most important specimens being a bed-cover of the first half of the 17th century, bearing the collar of the Golden Fleece and the Arms of Austria, which is said to have belonged to King Philip IV. of Spain.

A few fans are temporarily shown on the bridge (112). The collection, when arranged, will be exhibited here.

WOODWORK.

ARRANGEMENT.

LOWER GROUND FLOOR.

Room 7	-	-	Gothic.
„ 6	-	-	Transition.
Rooms 5-4	-	-	Italian Renaissance.
„ 3-2	-	-	French, Spanish, German and Netherlandish Renaissance.
Room 1	-	-	Late Renaissance (XVIIIth century).

GROUND FLOOR.

Rooms 52-54	-	-	English XVIth and XVIIth centuries.
Room 55	-	-	Late XVII. (chiefly Dutch).
„ 56	-	-	English late XVIIth and XVIIIth centuries.
„ 57	-	-	English and German XVIIIth century, Scandinavian.
„ 58	-	-	Continental (mainly French) XVIIIth century.

Room 21, S. side	-	-	Spanish and Portuguese under Oriental influence.
„ N. side	-	-	Decorated leather work.
„ 21A	-	-	Combined wood and metal work.

Room 48 (West Hall)	-	-	Large pieces of architectural character.
Room 41 (West Court)	-	-	Chinese and Japanese woodwork.
Rooms 42-44 (Courts)	-	-	Selected Renaissance furniture.
Room 45 (East Court)	-	-	Selection of musical instruments.
Room 46 (Corridor)	-	-	Vehicles illustrating wood, leather, and metal work.

FIRST FLOOR.

Rooms 101-106	-	-	Jones Bequest: XVIIIth century French furniture.
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GALLERY 7.—The visitor, coming into the Museum by the main entrance in Cromwell Road, turning to the left, and descending a short flight of steps, enters Gallery 7, where the specimens of **Gothic** woodwork are shown. Immediately above the entrance is a pine ceiling (No. 75—1908) of Swiss work, the decoration of which consists merely of slight carvings and mouldings to the rafters; below is some room panelling (No. 75—1908) of similar character and origin. As a companion to this ceiling there is at the further end of the gallery an English oak ceiling (No. 725—1902) of very massive proportion and of somewhat similar decoration. Below these objects are ranged in order the Swiss, German, Netherlandish, French, and English groups, of which the French is the most considerable and important, corresponding in this to the leading part which the French took in the development of Gothic art. Conspicuous in this group are two large constructions, which formed part of the exterior portion of a staircase (No. 672—1895) probably to a rood-loft. An interesting work is a 13th-century English door (No. 754—1895) decorated with arcading in which is flat tracery. Gothic art, with its fine sense of form and proportion, is peculiarly appropriate for ecclesiastical use, as is shown by the crucifixes, altar-pieces, shrines and other objects in the collection. The object which perhaps most merits attention, however, is a French 14th-century standing figure of the Virgin holding the infant Saviour (No. 746—1895), one of the most beautiful objects in the Museum.

PAVILION 6.—The next room contains work chiefly showing the **transition** stage from Gothic to Renaissance art. The chief object here is some room panelling (No. 2011—1899) from a house in Waltham Abbey, Essex. It consists of over one hundred panels carved with a mingling of Gothic and Renaissance details. This remarkable piece of work was not native to the house from which it was taken, but is supposed to have been made for the Abbey house at Waltham and to have been removed from there at the time of the dissolution of the Monasteries. Another object in this room worth consideration is a massive door (No. 468—1895) vigorously carved with an elderly man beating a young thief.

GALLERY 5 AND PAVILION 4.—Leaving Gothic art, we now enter on the works of the **Italian Renaissance**. The change in art which accompanied a change in the spirit of the age is characterised by a return to classical forms in the details and distribution of ornament and specially by the substitution of the round for the pointed arch. It is a more sophisticated style insisting strongly upon symmetry and balance. The Italians, who had never quite abandoned classical art, nor been so deeply affected by the Gothic style as the Northern nations, were the pioneers in the artistic renaissance; it is appropriate therefore to commence the new style with their work.

The Italian furniture was previously shown in the cloisters to the west of the old Italian Court (the North Court).

The art of the Italians is marked by richness of invention and virile strength in execution that at times passes almost beyond the limits of good taste. This tendency to exaggeration becomes more marked as the first impulse of the Renaissance decayed. The most striking feature of these galleries is the splendid series

of coffers (*cassoni*) and coffer fronts which line the walls of these two galleries. The first group is decorated with inlay—in the earlier specimens of composition, in the later of coloured woods; the next group is ornamented with painting and gilt gesso work, such as coffer No. 278—1869, and a coffer front, No. 5792—1860; the third group is decorated with carvings generally enriched with gilding. These divisions represent on the whole the successive periods of art from the 14th to the 16th century. Above these are several frames for pictures and mirrors, in which the Museum is rich; most are carved and gilt, but there are some inlaid and painted specimens as well.

The following objects are especially fine examples of inlaid work: a pair of doors from the ducal palace at Gubbio (103—1886), a splendid cabinet said to have belonged to the Emperor Charles the Fifth (No. 11—1891), a massive table resting on eight legs, made at Rome (No. 102—1869), a panel with a seated figure of Justice (No. 5785—1859), and various backgammon boards. Among carved work are particularly noteworthy a stall from a Venetian Monastery (No. 9—1881), a very rich decorated cabinet of North Italian work (No. 308—1867), a pair of doors from a convent in the neighbourhood of Parma (Nos. 46, 47—1881), a circular mirror frame (No. 7694—1861) carved with extraordinary delicacy, and a standing mirror (No. 7695—1861), the frame of which is finely carved. There are a number of chairs, some carved and some inlaid, among them folding examples of the type of the old Roman *curule* chair. Attention may also be called to a beautiful parade shield (No. 3—1865) decorated with an heraldic bearing, and to a noble balustrade (No. 10—1891) from Ferrara, of carved, painted, and gilt wood.

GALLERY 3.—This gallery contains specimens of **Renaissance** work produced in **France, the Netherlands, and Spain**, the first being by far the most considerable group. Immediately on entering are found numerous examples of the period of François I. in which French Renaissance art is seen at its finest, as, for instance, a pair of doors on the right lent by Mr. J. H. Fitzhenry, a large door (No. 674—1895) from Orleans, on the right, two portions of an oak screen (No. 485—1895) from the Chapelle or Château d'Assiez, and various coffers and panels. In the centre of the gallery is placed a painted and gilt room (No. 881—1903) removed from a farmhouse in the neighbourhood of Alençon, which is said to have been occupied by Henri IV. This work, though of no great delicacy in detail, presents a rich appearance in the mass. It contains its original parquet flooring. Ranged outside the walls of this room are a splendid seigneurial throne (No. 8464—1863) and a remarkable group of cabinets in carved wood, dating from the middle and second half of the 16th century, among which attention may be drawn to No. 772—1865 attributed to Bachelier of Toulouse, and to No. 2790—1856, dated 1577. A little further on in the gallery a collection of carved work from Lyons is met with, which is characterised by great sobriety of ornament. Conspicuous among them is a handsome sideboard (No. 741—1895) and three or four doors.

The group of Spanish objects, which were formerly in recesses in the Refreshment Corridor, consists of those of entirely Western

character. Some few which exhibit a mixture of Western and Oriental influence have been placed in the western end of the South Corridor, where they form a connecting link with the collections of Oriental woodwork. Notable among the Spanish examples in the gallery now under consideration is a cabinet (No. 231—1889) of carved chestnut on an elegant stand of characteristic form. This room contains some examples of **German and Netherlandish** work of the **Renaissance** period, such as the large coffer front (No. W. 5—1909) carved with biblical subjects and dated 1584; other specimens are placed in the succeeding Room.

Room 2.—Among the Netherlandish pieces is a very fine inlaid door (No. 4239—1856), dated 1580, said to have come from the School of Rhetoric at Diest. Another fine piece is a carved side-board (No. 87—1891), and a small oak frame (No. 1605—1855) with figures of Adam and Eve should be noted. The German examples are mostly decorated with inlay of coloured woods, in which the general effect is good owing to the harmony of the colouring; a specially fine specimen is the small cabinet (No. 191—1904).

GALLERY 1.—In this gallery are collected the works of the **late Renaissance** period, which roughly cover the 17th century. The first met with are the Netherlandish, among which stand out a handsome bedstead given by Mr. F. L. Lucas and some wardrobes.

The centre of the gallery is occupied by a Swiss panelled room (No. 698—1907), decorated with inlay, of about 1618. Inside are specimens of Swiss furniture and outside are other specimens of Swiss, as well as of German, French, Italian and Spanish. Among the French should be noted a beautiful inlaid ceiling (No. 1523—1903).

This completes the lower ground floor.

SOUTH CORRIDOR 21.—Ascending a short flight of steps, we come to the South Corridor, along the south wall of which are placed those **Spanish and Portuguese** objects which show Oriental influence, notable among them being two Vargueño cabinets. On the north side are several cases containing a series of objects in **Leather**, such as caskets, boxes, &c., of various nationalities, including a sword-sheath (No. 101—1869) which was begun for Cæsar Borgia, but was left unfinished. On the walls are leather hangings of a decorative character.

Room 21A.—Here are placed a few pieces of furniture, chiefly coffers, the decoration of which is mainly metalwork; they thus form a link between the Departments of Woodwork and Metalwork. An early specimen is a coffer (No. 733—1895) of 13th century French origin.

Turning back and ascending the steps at the Exhibition Road entrance, and a short flight to the left, the visitor reaches galleries on the ground floor, in which are shown the **English** (except Gothic) and **later Continental** furniture.

GALLERY 52.—In the first gallery attention is drawn to a fine bedstead (No. 404—1890), dated 1593, bearing the arms of the

Courtenays of Devon. Beyond this is an important inlaid panelled room (No. 3—1891) originally in Sizergh Castle, outside which stands the bedstead of the same date (1568) that was designed to match the panelling. This bedstead, which originally stood out from the wall between the window and the blank wall, is now placed outside, partly to display it more effectively, and partly to allow the room to be used as a passage. In the illustration shown with the room the bedstead appears in its original position. Beyond this again is another carved bedstead (No. 316—1867), dated 1593. Another noteworthy object in this gallery is a panel (No. 1585—1855) of early Renaissance work carved with the bust of a warrior king, which, if not French, shows French influence.

ROOM 53.—Round the walls of the small room following is some handsome carved oak panelling (Nos. 4870 to 4881—1856) somewhat Flemish in character, which came from a house near Exeter.

GALLERY 54.—The next gallery contains a room with carved oak panelling (No. 248—1894) from the Old Palace at Bromley-by-Bow, built in 1606; the chief feature of the room is the splendid fireplace and overmantel. In this gallery are four stately chimney-pieces from houses in Lime Street, which are marked by great sobriety of treatment. Among the furniture may be noted a cabinet (No. 659—1883) inlaid with mother-of-pearl and dated 1653, a carved ceiling beam (No. 204—1900) dated 1638, and the sounding-board of a pulpit (No. 848—1905).

PAVILION 55.—In this room are shown some late 17th-century furniture, chiefly **Netherlandish**, which in character leads on to the 18th-century work.

The most striking object is a carved oak screen (No. 429—1901) from a Dutch synagogue.

GALLERY 56.—In this gallery the exhibition of **English** furniture is resumed. Near the entrance are a group (No. 446—1898) and other carvings attributed to Grinling Gibbons.

There is also a panelled room (No. 1029—1903), originally in Clifford's Inn, with carvings in the style of Gibbons. This was made about 1686–8 for John Penhallow; over the fireplace is a shield of arms, Penhallow quartering Penwarin. Beyond this are a series of finely carved chimney-pieces and a large screen (No. 191—1869) formerly in Fife House (No. 191—1869), in the style of Sir William Chambers or the brothers Adam.

PAVILION 57.—In this room is a collection of **English** chairs mostly of the Sheraton period, German furniture of the 18th century, and the collection of **Scandinavian** woodwork. There is also a case containing a few objects in tortoiseshell.

GALLERY 58.—The last apartment in this suite contains the other **Continental** furniture of the 18th century. On the right of the entrance is a large case containing a Venetian carved and gilt boudoir suite, and near by are other Italian objects.

Then come a few Netherlandish pieces, including a number of newel posts from Brussels. The remainder of the room is occupied by French furniture and woodwork, including a carved oak screen

(No. 358—1898) dated 1727, three stately oak wardrobes, a collection of delicate carving in the style of Bagard of Nancy, and a handsome carved and gilt bedstead of Louis XVI. period. Opposite this last is a very charming work of the same period, a painted boudoir (No. 1736—1869) removed from a house in Paris that belonged to the Marquise de Sérilly, Lady of Honour to Marie Antoinette.

EAST HALL 50.—Descending to the Entrance Hall and thence crossing to the East Hall we find four Italian carved wood columns (No. 269—1886), 13th-century work, formerly the supports of an organ, and a large carved, painted, and gilt altar-frame (No. 217—1865) of Italian 15th-century work.

WEST COURT (41).—Objects of Chinese and Japanese art, chiefly decorated with lacquer-work, occupy the central space of this court, the most striking objects being two large Chinese 12-fold screens (Nos. 130—1885, 163—1889); a valuable piece is also coffer (No. 412—1882) formerly in the Duke of Hamilton's collection, and the late Mr. Salting bequeathed some beautiful specimens of Japanese lacquer.

WEST CENTRAL, CENTRAL, AND EAST CENTRAL COURTS (42—44).—In the central portions of these courts are grouped some choice specimens of Renaissance furniture, chiefly Italian and French, those in the Central Court forming part of the collection bequeathed by Mr. George Salting. In this court is hung a handsome Venetian lantern (No. 7225—1860).

Attention is called to a splendid inlaid cabinet (No. 27—1869), in the West Central Court, which, though bearing the Tudor badges, the rose and portcullis, is almost certainly South German work.

EAST COURT (45).—Contains a selection of musical instruments, including a virginal (No. 19—1887) said to have belonged to Queen Elizabeth, and a spinet (No. 809—1869) by Annibale dei Rossi, of Milan, with remarkable decoration of precious stones. Another noteworthy object is an Organ-Harpsichord (No. 125—1890) dated 1579, formerly at Ightham Mote, in Kent.

SQUARE COURT CORRIDOR, 46.—Here is placed a series of vehicles, which being constructed of wood, leather, and metal further illustrate the meeting point of this and the adjoining Department; it includes the elaborately carved, painted and gilt state carriage of George III. (No. 235—1866), a chaise from South Italy, and other carriages, sedan chairs and sledges.

GALLERIES 101—106.—Leaving this gallery by the north door and ascending the stairs towards the Library and traversing the corridor on the right, the visitor reaches the galleries containing the Jones Bequest.

JONES COLLECTION.

ARRANGEMENT.

The Collection occupies the group of rooms Nos. 101-106 ; the furniture is for the most part in Rooms 104-106 ; the smaller objects and most of the paintings in Rooms 101-103.

This celebrated collection was formed by the late Mr. John Jones for the decoration of his private house, No. 95, Piccadilly, and at his death in 1882 was bequeathed to the nation. It comprises a magnificent series of pieces of French furniture of the periods of Louis XIV., Louis XV., and Louis XVI. ; select pieces of porcelain of Sèvres, Chelsea, Dresden, and Oriental manufactures ; a few pictures by the chief French and English artists of the periods covered ; an important series of miniatures ; a few bronzes and marbles ; a library of books ; and a miscellaneous assortment of objects comprising enamels, snuff boxes, ivories, jewellery, plate, and other objets d'art, many of which are of great interest from the artistic or historical point of view.

Among the different categories the following may specially be noted :—

Furniture.—A cabinet inlaid with elaborate tracery (No. 1026), probably designed by Berain and executed by Boulle for Louis XIV., about the end of the 17th century. A series of pieces which are said to have belonged to Marie Antoinette ; these are, a secretaire (No. 1043) probably by Oeben ; a writing table (No. 1057) ; and a two-tier table ornamented with plaques of Sèvres porcelain (No. 1058). Other historical pieces are the gilt ivory table (No. 1085), and the carved ivory chairs (No. 1075) ; these were taken from Tippoo Sahib at the storming of Seringapatam and brought by Warren Hastings to England, when they became the property of Queen Charlotte.

Ceramics.—The collection of Sèvres porcelain, which is one of the most important in this country, contains fine typical examples dating from the early days when the factory was housed in the old Château at Vincennes down to the culminating period of about 1780, after which the style began to decline. The famous rose-colour, named after Madame de Pompadour, is well shown in the little cabaret, No. 768, and the two jardinières 787 and 757 (all in Case 176). In the same case is a bleu-du-roi vase painted with Diana and a nymph ; this vase was captured at the storming of Seringapatam and was formerly the property of Tippoo Sahib. In the next case is a clock painted by Cotteau, the inventor of the famous jewelled decoration on Sèvres porcelain ; the works are by Kinable and the ormoulu mounting by Duplessis. In the centre of the next case is a vase made for Gustave III. of Sweden to present to the Empress Catherine II. of Russia. The contents of the next two cases are all of great importance and deserve careful study. Case C. 175 contains a series of Chelsea vases, very richly decorated with gilding and painted with subjects in colours on the famous claret-coloured and gros-bleu grounds ; two sets of Dresden vases are also in the same case. In Case C. 174 will be found a series of

Chinese celadon vases, elaborately mounted in ormoulu, of the period of Louis XV. (1715-1774).

Pictures.—Among the French examples are "The Swing," by an unknown artist (No. 515-1882); a garden scene, by De Troy (No. 518-1882); two Fragonards (Nos. 559 and 560-1882); and portraits of Marie Antoinette, by Drouais (No. 529-1882), and Madame de Pompadour, by Boucher (No. 487-1882). Among the English painters represented are Turner (Nos. 521, 522, 582, and 583-1882), R. Wilson (No. 527-1882), Morland (No. 541-1882), Reynolds (No. 597-1882), Gainsborough (No. 555-1882), Landseer, Webster, and others. There is also a fine painting by Crivelli (No. 492-1882) "the Virgin and Child."

Miniatures.—This collection includes an important series of portraits in enamel by Petitot and others of his school. It also comprises works by Nicholas Hilliard (Queen Elizabeth, No. 622-1882), Isaac Oliver (Richard Sackville, Earl of Dorset, No. 721-1882), Peter Oliver (No. 740-1882), Zincke (Joseph Addison, No. 635-1882), Bernard Lens (Duchess of Marlborough, No. 627-1882, &c.), and other artists.

Sculptures.—The following may be mentioned:—A bronze group of a warrior on horseback—an adaptation of the design prepared by Leonardo da Vinci for his equestrian statue of Francesco Sforza (968-1882); a bronze statuette of Venus Marina or Fortuna, probably Venetian work of the 17th century (963-1882); a small terra-cotta bust of a bacchante by J. C. Maria (890-1882), and a marble group of Venus and Adonis, attributed to E. M. Falconet (1138-1882).

Books.—With the valuable works of art forming the chief part of the Jones Bequest, the Museum received a small collection of about 780 volumes of books, chiefly of poetry and history, with some works relating to art. These books are contained in book-cases which Mr. Jones bequeathed with them. A few rarities are exhibited. They include the three first folio editions of Shakespeare's works, and the edition of Chaucer printed at London by J. Kingston in 1561. The third edition of Shakespeare bears autographs of Wordsworth, Robert Browning, Dickens, and others.

Enamels.—The principal interest in this portion of the collection rests in the rich series of snuff boxes decorated with painted enamel plaques, many of them portraits of celebrities of the courts of Louis XIV. and Louis XV., exhibited in Case 173; in Case 172 are specimens of Limoges enamels of the 16th century, including a tazza painted by Jean Court dit Vigier, a plaque by Jean Penicaud, and a pair of salt-cellar painted with the labours of Hercules; also a series of blue enamelled 18th century English candlesticks mounted in silver.

Among the miscellaneous objects may be noted the travelling or carriage clock of Marie Antoinette (No. 1001-1882) signed by the maker Robin; and an étui or instrument case (No. 950-1882) of moss agate studded with precious stones; this case is said to have been presented to Lady Masham by Queen Anne on the occasion of the Queen's final quarrel with the Duchess of Marlborough.

OCTAGON COURT.

LOANS.

The Octagon Court is devoted to the exhibition of objects lent for short periods to the Museum. A few of the Loan Collections have, however, owing to special reasons in each case, been arranged with the collections which are the property of the nation. Of these the most important is the large collection lent by J. H. Fitzhenry, Esq.

The principal collection here exhibited is that lent by **J. Pierpont Morgan, Esq.** It comprises Græco-Roman bronzes, including a statuette of Eros from Boscoreale*; Italian 15th and 16th century bronze statuettes, &c.; some silver dishes and gold jewellery found at Kerynia in Cyprus; Greek and Roman jewellery, and mediæval and Renaissance enamelled jewellery; crystal vases; Italian maiolica, and St. Porchaire and Palissy ware; 14th century Saracenic, and 15th and 16th century Venetian glass; mediæval champlevé enamels from Germany, France, &c., and Limoges enamels of the 16th century; carvings in ivory and wood, representative of the Roman, Carolingian, Byzantine, mediæval and Renaissance periods; a collection of German Silversmiths' work, and another of early watches; and three tapestries made at Beauvais in the period of Louis XV., with subjects from the comedies of Molière.

Another important collection is that lent by **David M. Currie, Esq.**, consisting principally of examples of Italian maiolica, Limoges enamels, Sevres and Dresden porcelain, 16th century Flemish tapestry, and Italian and French arms and armour and other metalwork, chiefly of the 16th century. **Colonel Fearon Tipping's** collection of English and French Silver is of special interest. A collection of arms and armour is lent by **Major V. A. Farquharson**; and an admirable group of enamelled watches of the 17th and 18th centuries by **J. G. Joicey, Esq.**

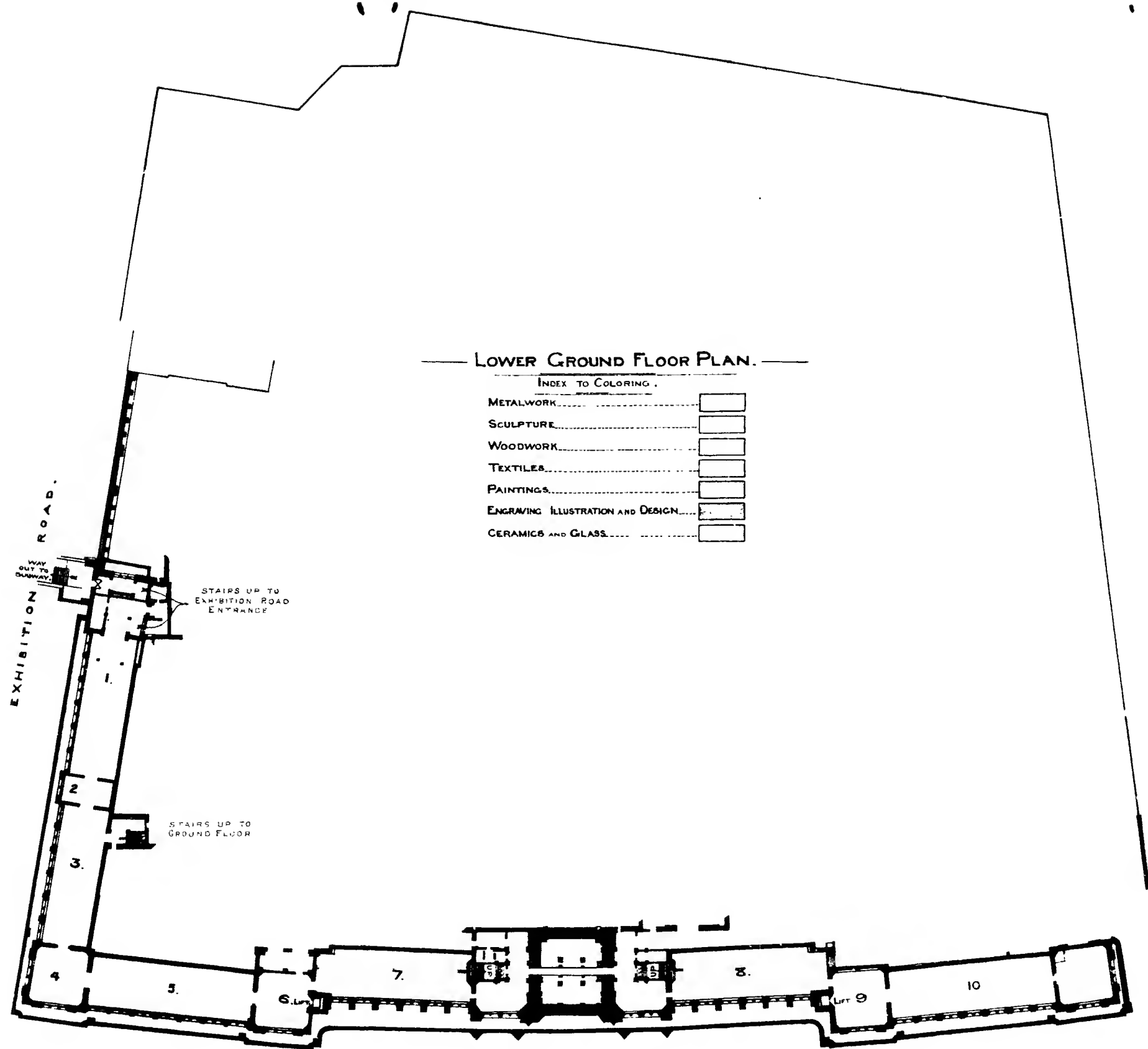
A small but valuable collection of musical instruments is lent by Sir George Donaldson, including a Spinett by Giovanni Celestini, dated 1593. A Spanish dower chest of the first half of the 16th century, lent by Mr. F. W. Mark, is also worthy of attention.

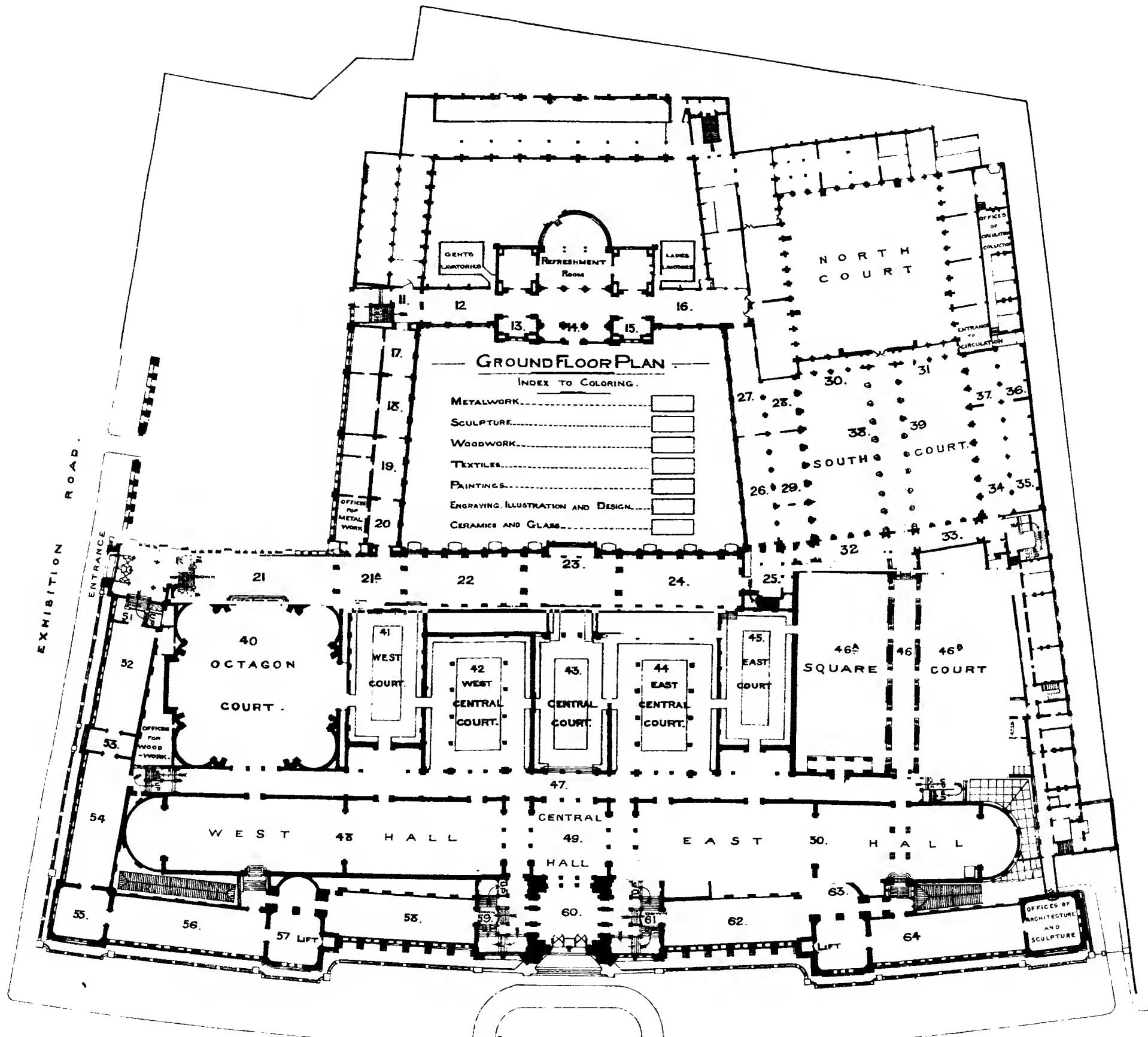
H. D. Ellis, Esq., lends a collection of silverwork, comprising chalices, candlesticks, spoons, &c., and **Lady Dorothy Nevill** contributes a collection of ironwork, principally rush- and candle-holders and tongs. Specimens of 18th century costumes are lent by **Lady Du Cane**, various musical instruments by **Sir George Donaldson**, and Japanese embroidery by **Sir Lees Knowles**. Two embroidered panels (parts of a cope), made in England in the early years of the 14th century, lent by the **Vicar and Churchwardens of Steeple Aston**; and specimens of Elizabethan embroidery, lent by the **Viscount Falkland**, are also shown in this court.

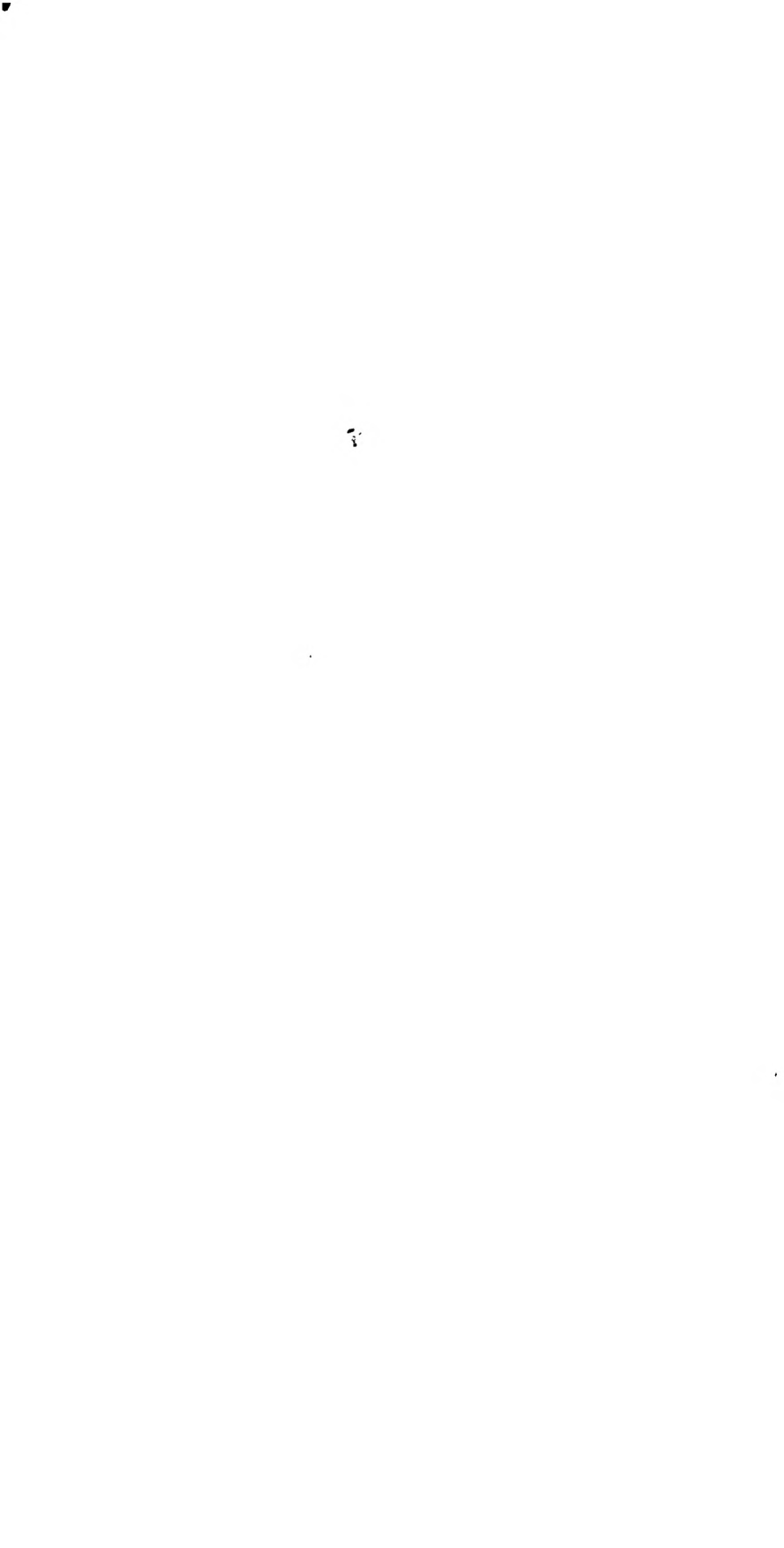
* Temporarily withdrawn.

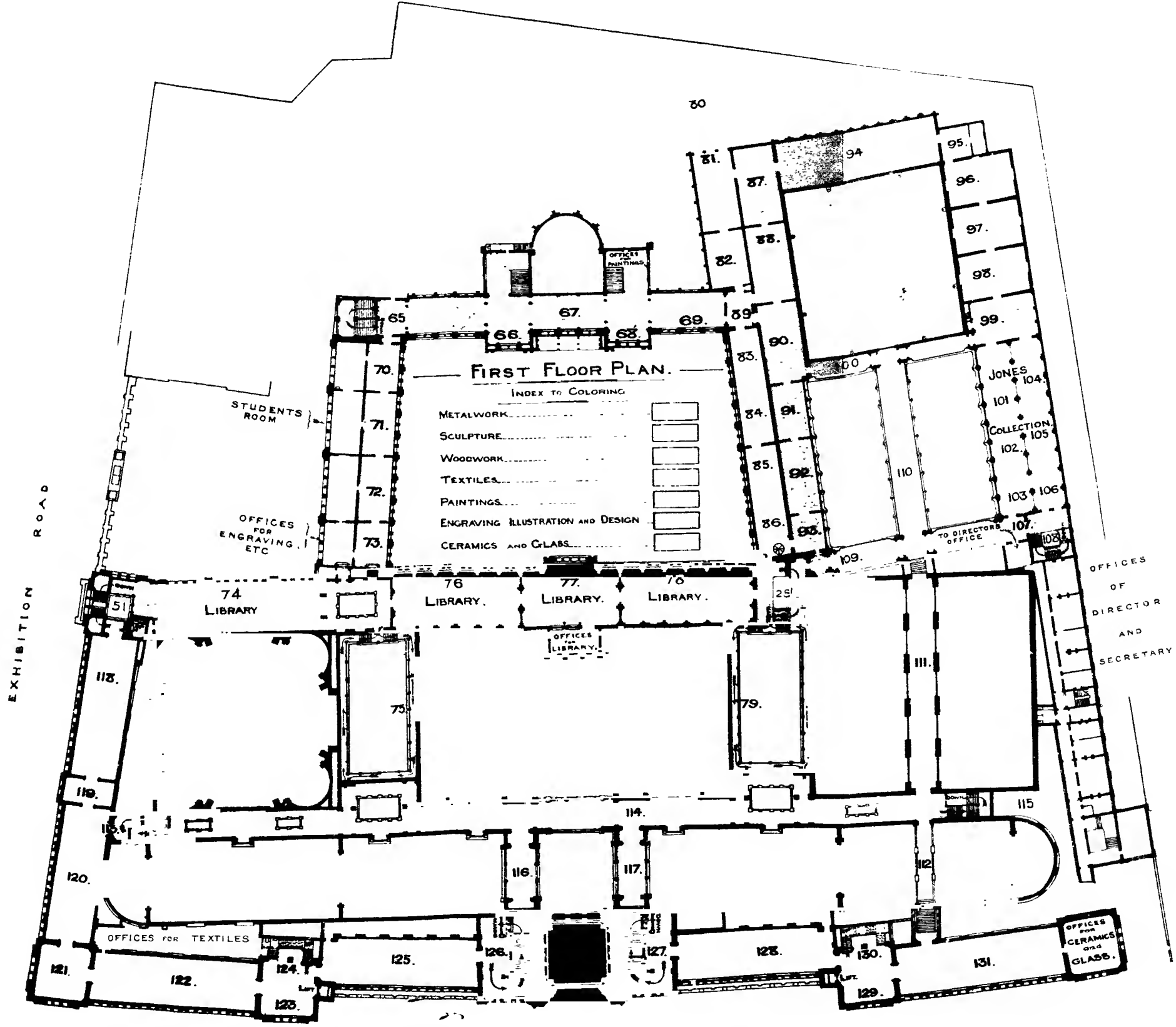
A very interesting series is the collection of porcelain lent by J. G. Joicey, Esq., which comprises typical specimens of some of the leading English and Continental factories of the 18th century. Mr. Henry Wallis' collection of pottery from the Near East includes some pieces of particular interest as well as some examples of early lustred maiolica which show a strong Hispano-Moorish influence.

NOTE.—The Raphael Cartoons and all other loans of paintings, miniatures, &c., are shown in the Picture Galleries.









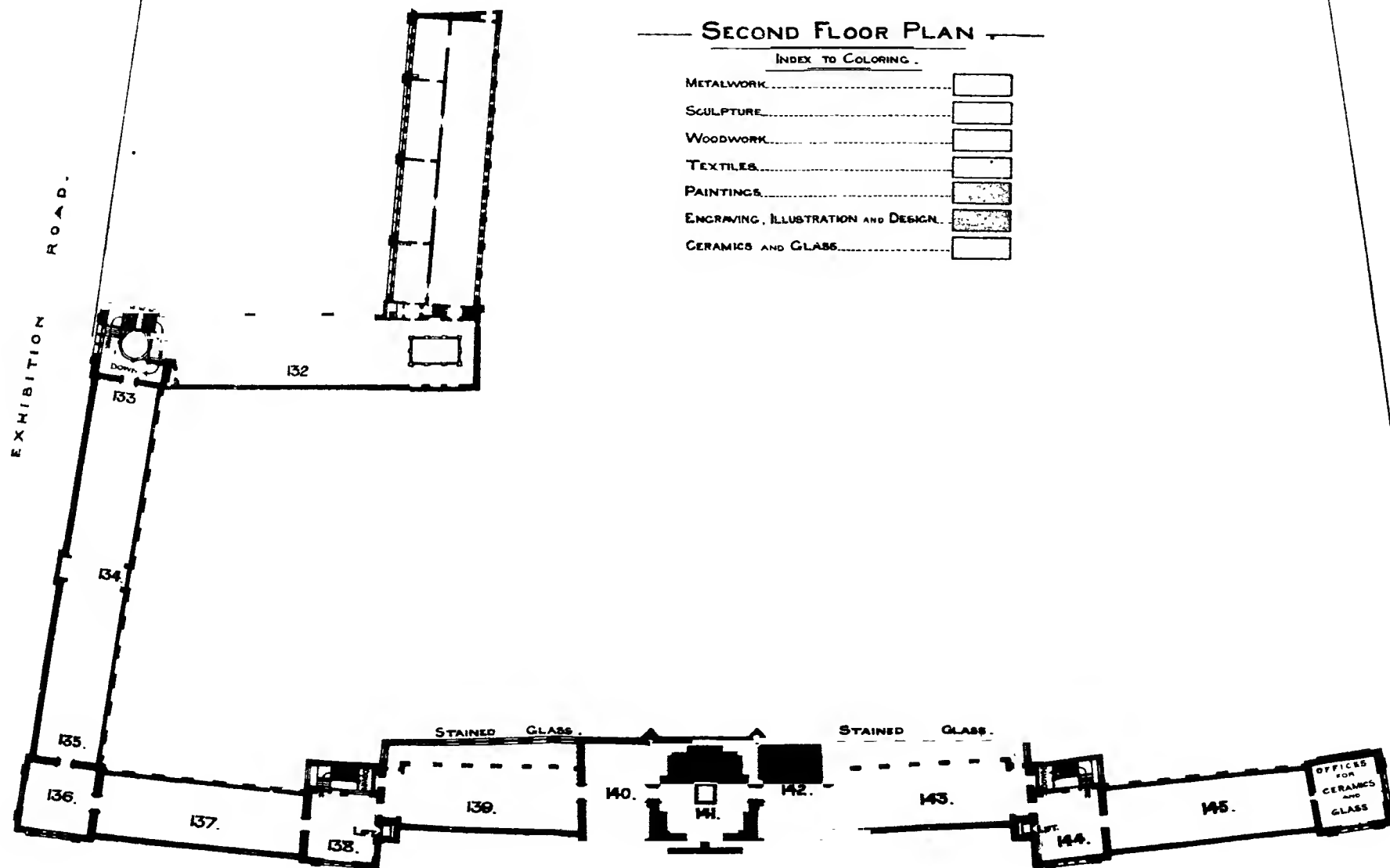
FIRST FLOOR PLAN.

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